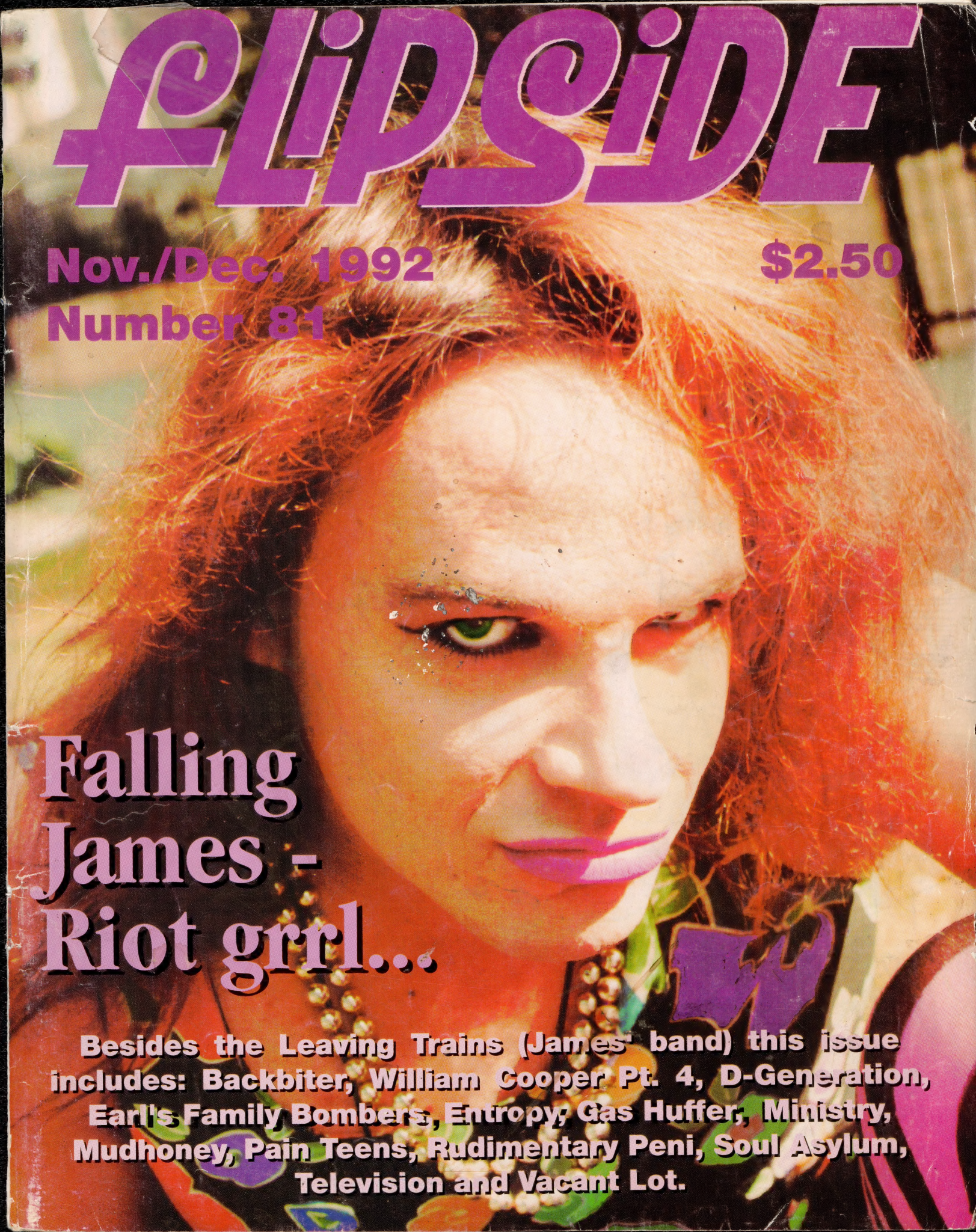
FLIPSIDE

Nov./Dec. 1992
Number 81

$2.50



Falling James - Riot grrl...

Besides the Leaving Trains (James' band) this issue includes: Backbiter, William Cooper Pt. 4, D-Generation, Earl's Family Bombers, Entropy, Gas Huffer, Ministry, Mudhoney, Pain Teens, Rudimentary Peni, Soul Asylum, Television and Vacant Lot.

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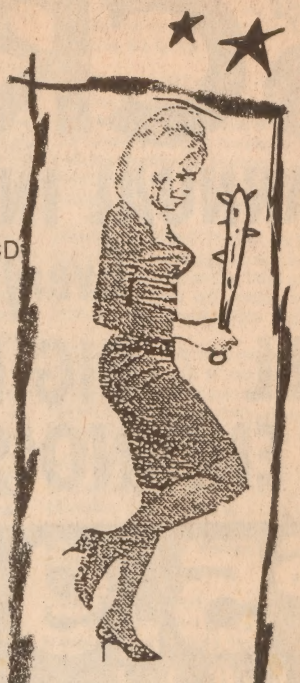
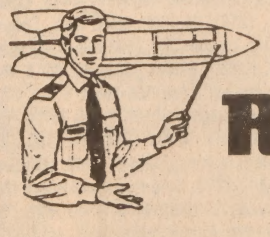


Hey. these kids kill Robots.

New Cometbus NUMBER 29 $1.50



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#14 - Detox "We Don't Like You Either" LP
#15 - Bulimia Banquet "Eat Fats Die Young" LP
#16 - Instigators "Shockgun" LP / CS
#17 - The Crowd "Big Fish Stories" LP / CS
#18 - Death Ride 69 "Elvis Christ The LP".
#20 - Bulimia Banquet "Party My Colon"
#21 - Motorcycle Boy "Feel It"/"One Punch" 7"
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#24 - Paper Tulips debut 20 song LP / CS
#25 - Das Klown 4 song 7" EP
#26 - Popdefect "To Each His Own" / "Without" 7"
#28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
#29 - Popdefect "Puro Desmadre" 7"
#30 - The Big One. L.A. / S.F. comp. LP/CS/CD
#31 - Anus The Menace debut 15 song LP / CS
#32 - Babyland 4 song 7" EP
#33 - Pooch's second solo single. 2 song 7"
#34 - Dirt Clod Fight 4 song 7" EP.
#35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
#36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
#37 - Babyland "Reality"/"Under"/"Smrow-toh" 12" EP
#38 - TVTV$ "Brainwashington" LP/CD
#39 - Dirt Clod Fight "Everything That Isn't" LP/CD
#40 - Sandy Duncan's Eye LP/CD
#41 - Gus car comp. - not yet!
#42 - Paper Tulips "Orbital" LP/CD
#43 - Popdefect "Punch Drunk" LP/CD
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NEW AD INFORMATION

DEADLINES:

FOR ISSUE #82 - Friday, December 18!
#83 - Fri., February 18. #84 - Fri, April 18

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Sizes (Wide X High)		INDIES	MAJORS
Inside covers	7 1/2"W x 10"H (multi-colors prices on request)	$200.00	$450.00
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1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 7 to 10 PM, and Monday thru Friday with his "Pick To Click" with Tami Heidie at 8:25PM.

1. Atomic Boy "We Want A Revolution"
2. Action Figures "New Christy Minstrels"
3. **Dramarama "Elected"**
4. **Suede "Mental Mickey"**
5. Lemon Trees "Love Is In Your Eyes"
6. Fuzztones "Going To A Graveyard"
7. **Ramones "Mondo Bizzaro"**
8. **Paul Weller "Uh Huh Oh Yeh"**
9. **Izzy Stradlin "Pressure Drop"**
10. Siouxsie & Banshees "Overground" (live)
11. Inflatable Boy Clams "Skeletons"
12. **L7 "Used To Love Him"**
13. **Tumbleweed "Carousel"**
14. The Friggs "Bad Word For A Good Thing"
15. **Kinky Machine "Swivel Head"**
16. **Inspiral Carpets "Generation"**
17. **Lemonheads "Mrs. Robinson"**
18. **Popin' Jays "Too Jung"**
19. **Gallon Drunk "Bedlam"**
20. Vanessa Paradis "I'm Waiting For My Man"

L.A., GET UP OFF OF YOUR LAZY ASSES EDITORIAL #8 KAZILLION!

by Martin McMartin

Rock n' roll priorities are so outta whack these days. Just this weekend I went to an amazing show at Raji's (Satan's Cheerleaders/Robt. L. Train/The Beguiled/The Humpers). The diversity, enthusiasm, and integrity of this line-up rivaled any rock show goin' on anywhere on the planet, yet I'll be damned if there were more than 35 people in the club at any one time during the whole evening. Broken down, that's even more depressing considering about 15 of them were actually in the bands, around 6 were their girlfriends/boyfriends, 2 ran labels that put out their records, 2 were from Flipside, and one was my date. Literally 1000's of so called alternative rock types live within a 20 minute radius of this joint. Jesus. What's up with that? Does it really need a parenthetical (from Seattle) endorsement in the paper or on the flyer to stir interest? Gag. We have tons of great stuff here, in any little rock n'roll sub-genre you'd care to name. I'm waiting for an explanation. So hats fuckin' off to the other 10 cool people who made it to the club. After traveling to shows cross country over the last few summers, I think I've got L.A. figured out. Everywhere else, especially through the midwest and the East Coast, when there's a hot local show goin', plenty of local rockers, punk or otherwise, come out in droves to show support and go off. Here, I get the feeling most people in bands are reluctant to create a hype for other local acts for bogus ego reasons: (1) The other local bands might get signed and/or sell more records (2) If another local band gets a big buzz goin', Mr. Rock Egomaniac might have to actually open for his "rivals" (3) Down deep, these rock dudes know they're square uptight dorks too lame to shake their asses in public unless they're hiding behind their guitar-penises. (By the way, notice this criticism is leveled largely at idiotic rock dudes. 95% of the women in punk rock seem to have the whole game in perspective.) So, if these jerks do bother to grace the scene with their presence, they're sure to be found looking superior, standing arms crossed and scowling in some dark corner. As with any blanket criticism, there are exceptions to the rule. L7 still seem to come out and cut loose when they're in town, and I consistently see people, to name a few that I don't know personally, from bands like the Superkools, Mind over Metal, and Spoon out hangin'on weekends. But we have hundreds of bands here. Where is everybody? Isn't alternative rock (duh) thriving? That's what my T.V. told me. People need to get off their lazy asses right now and check out stuff they're curious about and break out of their cliques! Let's have some fuckin' fun!

On the cover: None other than Falling James Leaving Train. photo by Bob Cantu. Not credited for the wonderful drawing on the cover of issue #80 was Pablo. Sorry!

Quote of the issue: "He who has ears to hear, let him hear!" - Jesus on ear plugs.

POETRY

EDITED BY POOCH

After Reading Too Much Bukowski
by Tom Tearaway

Decided 2 B sociable?
They say
when I come out of my 'cocoon'
where I was reading Bukowski
My attitude is like burning plastic
the air is acrid
I walk outside and flip off the 'goddam sun'
nothing interests me
until a squirrel gets run over
I go to the middle of the steet
and stand over him
watching him die
but he takes to long
so I step on his oozing head
a girl in a fenced in world cries
and I say something that offends her mother
I am hungry so I go inside
I look past hotdogs and pizza slices
I know Mad Dog or Cisco
is in there
I sit in the corner getting drunk
bitching about whats on the TV or radio
when every one passes out
I go in my room
and read Bukowski

Untitled
by Amy L. Young

I once said that if you could
never fight with me, you
could never fight for me.
you could never understand
that a good fight can satisfy
just like a good fuck or you.
never wanted to realize that
it could for me-- never give
equal time to the competition.
you could stand under showers
of plates and accusations/
verbal rainfire/just shrugging
and waiting for the final scene.
god you had stamina.
built to last.
sometimes i still think about
you when i'm hungry for war
and i want to make you come
back and put the gloves on
but the wish just fades into
the ocean of knowledge..and
up rises the hope that you are
still smiling the icepick smile
in solitude.

Alicia
by Jeff Bagato

All the black guys in the
office--running up from the mail
room, taking a leap in time as they
deliver a package,
or cutting a second from typing--
stand at her cube--
as if on marbles, as if the
rug is knit from ants
"How you doing?" she smiles--
"How YOU doing!" they blurt--
they're doing fine,
filling her box
with imaginary
mail

I.C.
by Mark Theodore Watson

Ian Curtis,
not to see, never to know,
but to die unknowingly.
He stepped behind the curtain,
in life as in destiny.
Ian Curtis, with you,
the world died seperately.
"Joy Division",
truth thru musical eyes.
Ring of pain,
of every number,
this was reality, where most slumber.
Oh what joyness!
Songs full of dark melodies;
it took some of the pain away.
Ian Curtis enveloped life,
breathing it in, puking it out.
The stench--the blood...
But at least to know the other truth,
before passing.
The Earth spins negativity;
Lies and Corruption,
pleasure and always pain.
I hope he felt joy as he died...

untitled
by Andy Cole

I.
A handful of men
and their cranky machines
are paving the road
below my open window.
Baking in the sun
of this summer afternoon
I smell the tar
and their flesh.
I smoke by the window
watching their bodies shimmer
in the transparent heat
and they are unaware of me
and I of them
because we call ourselves dedicated.
Muddy color skin,
speaking in an alternate tongue.
Mexicans, I think.
Paid to spread the tar
like peanut butter
like caviar
over the pebbly old road.
Paid to stand the heat
to ask the machines
to do what I couldn't.
I remember the warped blue buses
carrying the Mexicans to the fields
of northern Maine...
Presque Isle, Caribou, Van Buren,
Coming from Mexico, I guess
hired by the farmers
to work the fields
in the dusty, lonesome north.
I remember throwing stones
at the buses
with my friends and theirs,
seeing the faces in the windows
seeing our faces in the street,
Wondering at them
and their quiet eyes
their skin and hair,
we raised our hands in a wicked gesture
and threw
and ran.
They looked trampled,
they do now under my window,
trampled, raped,
raped behind the eyes
a way exploited
a sight distorted
and now they walk too backwards to die.

II.
And so they've returned
to paint the road black
and sticky.
They've come to join me
in this heat
and I peer out at them
from my window,
soaking them in
for a second time.
Watch them ride the jackhammer
load the machine
and drive it back and forth
over the caviar fresh from the sea.
Not so trampled now, I guess,
their faces hold flavor
and their ivory teeth shine.
But I remember
and I bet they do too,
it's hard to forgive someone you never knew
so as I finish my last cigarette
I pull the shade
and pocket my regret.

untitled
by Paul Semel

out of a violent cage
into the arms of love
forbidden
two lovers, running
seek refuge on the open road
away from her mother
selling their liaisons
in exchange for coffee
and away from the law
that calls it molesting
when they grope in the dark

Disgustingly Free Spirit
by James Duffy

Who needs an ashtray
when you've got a beach?

WINTER NIGHTS.
by Arturo Soto

Embryonic personality
taking over sending me back-sending me back
to the room by the lake.
Emotions grip me.
No control-no control.
A photoplay of the past is where I dwell now.
A warm radiance emits from within me.
I was the gentleman in black.
You were the lady in pink
with words of love that kept me strong.
In this shameless land we would walk
in the thickness of the green forest
sharing a kiss soft and blissful
shrinking away the lonely years that haunted us
like a scar of love unreal always blinding us
from the hope of the mesmerizing sunrise to come.
Then as if waking from a dream
you were gone and I am here
your warmth no longer surrounding me.
These images begin to fade.
I remember clinging to the blanket we slept in..
my last connection of you.
Trying to stay warm-trying to stay warm.
Is it any wonder I can't forget you?
Is it any wonder it's your face that reminds me
someone's
love will caress me again like moonlight upon the fields
of
midnight.

MARSHALL STACKS
by Blake Nelson

He finally got
His Marshall stacks
Two cabinets
Eight twelve-inch speakers
Hundred watt head
It stands
Six feet tall
Master volume on two
It rattles the walls
With his Rickenbacker
He can finally play
"Can't Explain"
Just like Pete Townsend
With his SG
He can finally play
"Pipeline"
Just like Johnny Thunders
With his Les Paul
He can finally play
"Pretty Vacant"
Just like Steve Jones
Except when the upstairs neighbors
Are home
Or the wife's around
Or the kid

If Pysche Was From Suburbia
by Margaret Garcia

I stand at the screen door
my nose flat & blackened,
face feigning
fare thee well.
Holding the cat,
waving
at your run down engine,
it's sputtering darts
& possible wrecks
racing through my head.
This body chaptered.
Tucking in that last drop,
you dressed in dark.
A kiss on the forehead;
pat me, approve me.
My neck lifts.
Tell me, Be good.
Tell me, I'm young.
My monster, Cupid,
Pedofile.

PUBLICATIONS

COMPILED BY CAKE AND AL

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "*" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M+- Multicolored cover and insides
F- Full color cover
F+- Full color cover and insides

3-DEE c/o Steve L. 1, $3.00, S-40
(27, Springbank Crofe Holmfirth, West yorks HD7 1LW, England)
A collaboration between Vision On and Rip It Up with articles on Jawbreaker, Flipped Out, Shudder To Think, Exceller-8, Instigators, Mykel Board and more.

A SPACE ALIEN MET WITH BILL #2, $1.00, S-14
(POB 2487, Chesapeake, VA 23327)
Another funny zine with National Enquirer-influenced facts along with stuff on the elections.

ADVENTURES OF TAD MARTIN #4, $2.50, S-28
(Oyster Publications 1015 E. 49th, Austin, TX 78751)
Bizarre text-only comic book from that deranged city...You fucking figure it out. It's great!

AJAX #15, ?, HS-32-T
(PO Box 805293, Chicago, IL 60680)
Besides a pretty extensive mail order catalog, this little digest contains lots of live reviews and "best of" lists.

ALARM CLOCK #15, $2.00, HS-32-T
(POB 1551, Royal Oak, MI 48068)
Graphically striking, with a good use of original and copied photos and art. AC usually deals with girl rock and this is no exception: Throwing Muses, Belly, Breeders, and many reviews. A fanzine with a real personality. Good job.

ANOTHER PAIR OF SHOES #10, $2.00, HS-44-R
(POB 300031, Minneapolis, MN 55403)
Lots to read here: plenty of reviews, plenty of opinions, THD Records, Bloodhound Gang, 411, 4 Walls Falling, etc.

ANTI- V2 #7, *, S-16-T
(POB 20442, Atlanta, GA 30325)
The self described "non-political punkzine for the Atlanta area", covers all the usual areas in a delightful, well thought out way. Features include: Spiney Norman, the Fumes, Bobby Steele.

BABY SUE MUSIC REVIEW #11, $1.50, M-20-T
(POB 1111, Decatur, GA 30031)
A small zine with an original and fun way of reviewing stuff (cassettes, vinyl and CD's) while having a humorous attitude.

BAD NEWZ #17, $2.25, S-34
(POB 14318, San Francisco, CA 94114)
Chaotic and busy, with plenty of choice features: Gifthorse, Greg Sage, Fred Frith, Factsheet Five, Lie Detectors, poetry, graphics and much much more!

BANAL PROBE 4, $1.00, S-8
(1015 E. 49th, Austin, TX 78751)
Lots of reviews and mostly dedicated to other fanzines and live shows.

BASURA #1, ?, HS-48
(430 El Bosque, Laguna Beach, CA 92657)
Poetry, graphics, comics and some good old ranting and raving with a good anti-authority bent.

BEN IS DEAD #20/21, $3.00, S-112-TF+
(P.O.B. 3166, Hollywood, CA 90028)
A special double issue devoted to the ever-controversial subject of SEX. Interviews with lots of "sex experts" and also Darby and Kerin test out vibrators for y'all!

BIRTH OF A HOOLIGAN #3, $3.00, HS-36
(POB 128, Derby DE1 9PX, England)
This little zine really does keep you up on the happenings overseas. Good punk coverage with reviews, articles and interviews. Features include: Sham 69, Madness, Stiff Little Fingers, ROIR and mucho, mucho mas.

BLAB! #6, $6.00, M-132-F
(No. 2 Swamp Rd., Princeton, WI 54968)
Well, it's the booze and "get fucked up" issue of this semi-annual underground comic/zine. What with shit by Joe Coleman, Richard Sala, Lloyd Dangle, Doug Allen, Skip Williamson, Beauchamp, Petne, Clowes, Gary Leib etc, not fun for the whole family! Yeah!

BLACK MARKET #10, $2.95, S-68-F
(405 W. Washington St. #212, San Diego, CA 92103)
Awesome mag with interviews of the Cramps, Skinny Puppy, COC, Ice-T, Tad, KMFDM, Mike Muir and lots of good original comics and graphics..

BLUE RYDER #25, *, T-4
(POB 587, Olean, NY 14760)
Short buy jame packed with everything, news, reviews, contacts and all that kinda stuff. This issue includes a special section for stoners.

BORED #1, $2.50, S-66
(POB 215, Quinque, VA 22965)
Quite a thick zine for a first one - lots to read in a sort of personal diary, story sort of way. Much detail but not much photos, but hey, a good and different approach for a start.

BUZZ #80, *, S-32-TM
(PO Box 3111, Albany, NY 12203)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue features: L7, Skinny Puppy, Reno Brothers, Freedy Johnston and a look back at Lollapalooza II.

BUZZ KILL #7, SASE, M-20
(POB 43950, Phoenix, AZ 85080)
Lots of "insanity, profanity and inanity" is packed between these few pages. Lots of interesting stuff per column inch, including a funny as hell Danzig expose.

CAMM V3 #6, ?, S-36-F
(2250 E. Devon #150, Des Plaines, IL 60018)
CAMM means Chicago Area Metal Monthly, so you know right where they're coming from. Actually well done, with a good fanzine type feel - they cover stuff like Megadeth, Suicidial Tendencies, Faith No More, etc.

CACTUS PRICK #7, $1+2stamps, S-24
(1265 E. University #1014, Tempe, AZ 85281)
Besides tones of reviews and tid-bits, these guys pack in some good photos and BIG name bads - Jesus Lizard, Three Day Stubble and lots of other stuff.

CHAIN LETTER #4, $.50, HS-666
(POB 72671, Las Vegas, NV 89170)
Comics, commentary and cool graphics spice up this zine with a Satanic theme this time!

CHAIRS MISSING Oct '92, $3.00, S-22-R
(POB 522, Stratford, CT 06497)
It's always a reading marathon with CM, and it's always worthwhile. Besides some meaty reviews ya got Swans, Green Magnet School, Ira!, Cell and mucho more!

CHANGE ZINE c/o Patrick West #0, 2 stamps, HS-40
(Trinity College Box 904, Hartford, CT 06106)
New zine out of Connecticut with Helmet xerox poster, VMJ, Me Phi Me, Plastic Surgery and college radio stuff.

CHARETTE'S EYE VIEW #6, $1.50, HS-36
(242 Rathgar St., Fall River, MA 02720)
Lots of graphics, cartoons and wandering socio-political commentary. Always a good read.

DAM #4, $1.00, HS-32
(8647 Cox Rd, Indianapolis, IN 46241)
Well done skate and music zine with lots of cool original photos. Features include: Green Day, 411 and Shelter.

DANCE PARTY #1, ?, HS-44
(1181 Q Street House F, Arcata, CA 95521)
Now here's something different, a manual on dancing - everything is here! With plenty of illustrations and foot diagrams! If you ever wanted to dance anything but slamming or moshing, this is for you.

DISCORDER #117, 12/$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with Drive Like Jehu, Lung, Oliveyawn, and more stuff than you can shake a boot at!

DIXIE PHOENIX 3, 1.00, HS-36
(3888 N. 30th St., Arlington, VA 22207)
Weird zine with satires of the Confederate era and a Martin Luther King Jr. on the cover.

DOOM HAULED c/o Kevin #8, ?, S-32
(63 Longbow Square, Scarborough, Ontario, Canada M1W 1K7)
Interviews with Thought Industry, Skrew, Shlonk, Grim Skunk plus demo and many live reviews. Fun!

EAR NOISE #1, $1.00, HS-24
(POB 80572, Minneapolis, MN 55408)
Reviews of Cramps, Clockhammer and many more. Very small.

F #1, $1.50, S-8
(1800 Market St. #249, San Francisco, CA 94102)
Anti-government newsletter that comes out irregularly for irregular people.

FENCE CLIMBER c/o Josh Macphee #1, $2.50, S-36
(OCMR Box 1378, Oberlin, OH 44074)
First issue of this zine with Spitboy, Worlds Collide, Rodney King, Safe Sex, Politics, reviews, etc.

FIZ #3, $2.50, S-68-T
(POB 67E27, Los Angeles, CA 90067)
Fiz continues to sizzle! Great music coverage (Sonic Youth, Cows, Clawhammer, Fluid, BADS, Wedding Present) as well as a slew of spicy, original new features that really give Fiz a refreshing edge. Great layouts and big photos - pretty good, but do "fanzines" need Sonic Youth on the cover?? Breaking no new ground there,! and no record reviews.

GENERIC KULTURE ASUC STORE #1, $.25, HS-12
(POB 228 Bancroft & Telegraph, Berkeley, CA 94720)
Semi-political zine with humorous over tones. Watch out, gang!

GLUT #1, $1.00, S-28
(418 Gregory Avenue, Weehawken, NJ 07087)
Fantastic new fanzine with millions of seven-inch single reviews and a special spotlight on Bob Mould's SOL (Singles Only Label). Well worth the price!

GOOD CLEAN FUN c/o Gene Mahoney #1, $1.00, S-8
(POB 843, Redwood City, CA 94064)
Newsletter Quayle-satire report type zine which is also known as "The Elvis of Comic Strips". Well done.

GRUZLEMENT GR-REEKS c/o Emiel #4, $2.00, HS-28
(Soerabaja Str. 55B 9715 LR, Gronigen, Netherlands)
Neat zine put together with a rubber band! How Punk! With Shudder To Think, Shimmy Disc stuff, Japanese Punk, Bone Club, Samiam, Tar, etc.

HALF TRUTH #10, $1.00, S-32
(POB 921013, L.A., CA 90093)
A good humor and entertainment zine with lots of clever stories and cartoons. Music features include Jah Wobble, and Keith Morris poems and other writing by Pamela Des Barres and Bukowski.

HOT LUNCH #3, 2 stamps, HS-28
(5255 Bothe Ave., San Diego, CA 92122)
College art and comics, hand written ranting and raving and just a whole lot of fun.

I THINK I'M RETARDED #1, Free, HS-20
(POB 12211, San Luis Obispo, CA 93406)
Funny zine with Jesus Lizard and the Meat Puppets along with lots of reviews!

IN THE CORNER #1, 2/29 cents, HS-24
(300 Stirrup Court, Santa Rosa, CA 95403)
A new zine with a masturbation theme and a teddy bear on the cover. Ah! How fucking cute!

IRON FEATHER [PHUN] #12, $2.00, HS-48-R
(POB 1905, Boulder, CO 80306)
A pro-pirate zine (kinda like our wonderful Jolly Roger column) with lots of explanations on how you can make bombs, etc.

IT'S A TABLOID WORLD #1, $1, HS-24
(529 W. Franklin St., Horseheads, NY 14845)
Another new wacky zine with Sockeye, Lawnmower Deth, Madonna nude, live reviews and a bunch of shit.

J. CRUELTY CATALOG #5, $1, HS-56
(Erik Farseth, St. Olaf College, Northfield, MN 55057)
Cool zine with comix, music, poetry, politics, silly stuff, life and dangerous positions.

JAPANESE RECORDS TRADE LIST V2., ?
(Daini-sakae SOU-101 3-11-2 Kohenji, Minami, Sugnsmi-ku, Tokyo 166, Japan)
Send your want list and he'll send his for bitchen punk trades!

JERSEY BEAT #47, $2.00, S-68-T
(418 Gregory Ave., Weehawken, NJ 07087)
Lots of reviews, both live and record-wise, along with articles and interviews with Faith No More, Senseless Things, Letch Patrol, Lemonheads and Screeching Weasel. Oh, and real photos, too.

JUSTICE OR JUST-US? #1, 2 stamps, HS-12
(1276 Wilson AVe. #230, St. Paul, MN 55106)
Nice pro-punk, DIY attitude zine with interesting shorts, like an expose on Profane Existence and gay bar action.

KILL THE SCENE #1, $1.00, HS-24
(129 Sandra Drive, Ringgold, GA 30736)
G.G. Allin worship zine with letters from G.G. and a free poster, too!

LAY SCREAMING #4, ?, S-22-R
(Gartnerweg 52, D-6 Frankfurt /MI, Germany)
This German zine is packed with everything, and that means lot sof band features with lots of photos: The Gories, Jawbreaker, Momomen, L7, Tommyknockers, Seaweed, Nine Pound Hammer, Cows and more!

LEMON #14, $6, S-48-F
(POB 651, Glebe NSW 2037, Australia)
Nice zine with cover story on the Celibate Rifles. Also great interviews with L.A. boys Clawhammer, Bad Religion, Poison Idea, Deniz Tek, Steve Wynn, Redd Kross. Plus a free 7-inch with Underground Lovers, Wendels, Swirl, Unclean Spirits.

LIGHTS OUT #1, Free, S-20
(1323 Hillspring Court, Las Vegas, NV 89031)
Zine with record reviews, funny cartoons and an interview with the Fumes.

LIVING FREE #72, 6/$9, S-8-R
(Box 29 Hiler Branch, Buffalo, NY 14223)
A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. With letters, classifieds and contacts, always interesting.

LONE STAR SOCIALIST #12, $2.00, S-20-T
(POB 2640, Austin, TX 78768)
Title says it all. I guess there is something to read for everybody! Very well put together with lots of Socialist stuff.

MAD PLANET #1, $1.00, S-24-T
(543 Van Duzer Street, Staten Island, NY 10304)
Articles on Mighty Mighty Bosstones, Scrawl, International Beat, Milk & Cheese and much more. Neat!

MAGPIE REPRINTS #2, Free, S-112
(c/o Circustime, POB 33691, Decatur, GA 30033)
Real cool and thick total anti-government fanzine with stories on the Rodney King verdict and other injustices. Great

MARCILIO IS NOT A ROCKER #1, 2 IRC's, HS-12
(Caixa Postal 28517, Rio de Janeiro-RJ, Brasil 21832-970)
A Brasilian joke fanzine about the going-on's of the infamous Secretary of Economy. Funny.

MARCY #3, $2.00, S-44-T
(13 Bamlett St., Kelmscott Perth 6111, Western Australia)
Cool mag with interviews with Tom Hazelmeyer, Railroad Jerk, Jonestown, Nunbait, Tar, Dead C, Dogmeat Records and Cop Shoot Cop.

MERLIN'S MUSIC BOX #12, ?, S-80-F+
(Argiroupoleos 27, Athens 114 71, Greece)
Neat Flipsideish zine with Rollins cover, Ice-T, Jeff Dahl, Dwarves, DOA, Tommyknockers, Sympathy, etc.

MILWAUKEE'S METAL FEST #VI 6, $6.00, S-25-F
(POB 07422, Milwaukee, WI 53207)
Why? For Metal fans who like their stuff mainstream and overpriced.

MOOCHER'S PERIODICAL #4, $1, S-4
(POB 410086, San Francisco, CA 94141)
Live Reviews, an interview and a book and film review. That's it.

MOTORBOOTY #6, $3, S-68-F
(POB 7944, Ann Arbor, MI 48107)
Great stuff on Miles Davies, Blowfly, Bootsy Collins, Firesign Theatre, Beastie Boys, comics etc.

MURDER CAN BE FUN 1993 Calendar, $2.50, HS-55
(POB 640111, San Francisco, CA 94109)
An offshoot of the popular zine with a calendar full of famous deaths, killings, burglaries, etc. Worth every fucking penny!

NAKED AGGRESSION #6, ?, S-56
(POB 226, Bensenville, IL 60106)
Mostly metal fanzine with Old Skull, Blind Melon, virtual reality, Demolition Hammer.

NEUROSIS #2, $.30+stamp, S-4
(25716 Haskell, Taylor, MI 48180)
Handwritten pages deal with masturbation, poetry and shit. Very short.

NO RESPECT #1, Donations, S-22
(320 Diane Ave, River Ridge, LA 70123)
Xerox zine with interviews of EyeHateGod, Exotic Talk and lots of naughty pictures of Clinton and Gore (the females that is...).

NO TREND #9, $4.00, S-66
(Kaiserstr. 20, 6907 NuBloch, West Germany)
Another killer German zine! Lottsa reviews, good photos and more of a variety of features than the HC zines. COC, Wool, UFO, Entombed, Yo La Tengo, Nine Pound Hammer, Sister Double Happiness, Cop Shoot Cop and tons more.

NOISY CONCEPT #16, $.50, HS-16-R
(621 Baset Rd., Bay Village, OH 44140)
This little zine really packs in a ton of reviews, letters and trivia in it's crammed pages, with a sort of anarchist bent. Somehow they think Flipside focuses on "dance crap", so you decide how informed they could possibly be.

NOTHING SACRED #5, ?, S-52
(1921 N. Whitley #12, Los Angeles, CA 90068)
Poetry and graphics, along with Nick Zedd is not dead, Pleasant Gehman's Rock `n Roll diaries and much much more from this expanded zine.

OPTION #46, $3.50, S-148-F+
(POB 491034, L.A., CA 90049)
Not really a zine anymore but who cares? With Pale saints, Diamanda Galas, T. Moore, Mike D., and mucho mas. Slick and worth it.

PAPERBACK JUKEBOX #14, *, T-24-TM
(1914 NW 24th Pl., Portland, OR 97210)
"A field guide to Oregon's rock & roll culture" - great informative tabloid with plenty of reviews, contacts, cartoons and features. Chris Newman, Soleil Moon, etc.

PENIS ANUS #1, Free, HS-40
(POB 227, Monponsett, MA 02350)
A zine which "comes out every twenty-eight days unless we get fucked" it says. And, of course, it's dedicated to SEX. What again?

POOL DUST #15, $.50, HL-40
(5035 11 Ave., Seattle, WA 98105)
Bigger with more photos and more to read every issue. Quite enthusiastic and off the wall at times. With Steel Wool and lots of local coverage.

PROGRESS #4, ?, S-72-F+
(Vesterbro 110.1, D.K.-5000 Odense C., Denmark)
Lots and lots of interviews with Into Another, Abs, Leeway, Maelstrom, Suffocation, Bolt Thrower, regular features, a focus on satanism and lots more metal stuff!

PUNK LIFE #2, ?, HS-16
(850 N. edison street, Arlington, VA 22205)
A real, true-to-life punk rock zine that is hard to read, but will appeal to any sixteen year-old!

Q-VALUE #2, Free, S-12
(POB 45, Normal, IL 61761)
Small xeroxed zine with 8-Bark, Smug and queasy stuff.

QRM V1 #3, *, S-22-T
(1700 K Street NW #1202, Washington, DC 20006)
Very well printed zine with tons of reviews and features: Jesus and Mary Chain (cover story), Jawbox, 7 Year Bitch, Lemonheads, Jody Grind and an article on the New Music Seminar.

ROC #9, $10/yr, T-12-M
(320 S. Cadiz St., Jewett, OH 43986)
The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do.

RAGNAROK #14, $1.00, HS-34
(POB 29274, Cleveland, OH 44129)
Kinda surreal zine with Seam, Teen Beat, a respond to Tom Hazelmeyer and more.

RAPID FIRE MAGAZINE #7, $1.25, S-24-T
(RD#2 Box 3370, Bristol, VT 05443)
Glossy-covered zine with Ken Sleeps Naked and articles on racists along with live reviews.

REAL LIFE 50, $10/year, S-40-T
(6520 Selma #332, Los Angeles, Ca 90028)
Yowsa, in this ish we have a cover on Gas Huffer and the same neato reviews, cartoons, etc.

REAL! MAGAZINE V1, #4, *, S-40-M
(POB 212, Waverly, NY 14892)
Interesting poetry, art and photography zine - plenty of syle and fashino photos of young girl models. Very personal approach.

RUBBER FACE #1, $1.00, HS-32
(POB 95595, Seattle, WA 98145)
This fanzine is a grassroots effort by people fpr people who care about life, knowledge, music, art and literature. Ok?

RUSSIAN LETTER #1, ?, HS-40
(POB 30, St. Petersburg 192282, Russia)
Wow, a Russian punk zine written in English. This is just too cool, and rather well done at that. A "What is punk" forum, interviews with JMKE, Toltrek video, A. Bashlachev and Sonic Youth. Things well worth checking out!

SADE: 250TH BIRTHDAY ?, Free, T-16
(Shalimar Graphics POB 4721, Berkeley, CA 94704)
A celebration of the Marquis de Sade's 250th birthday with lots of letters and tributes to the original sex maniac.

SCRAM #1, $3.00, 44-T
(690 Haight St., San Francisco, CA 94117)
Big print zine with a a pretty solid start - reviews, stories, 'toons, interviews (8 Ball Scratch, Muffs, Scott Walker), and yes, even some smut.

SCRAPE #6, Free, S-24
(8601 SW 40 St. #132, Miami, FL 33155)
Interviews with Face to Face, record reviews, zine reviews, etc.

SECOND GUESS #4, $1.50, HS-40
(POB 9382, Reno, NV 89507)
Includes Rock and roll commentary, shit talk, pranks and scams, Mykel Board, reviews, Lollapalooza II, and a great interview with Green Day.

SHORT CUTZ ?, Free, T-16-T
(1280 Santa Anita Court POB 2057, Woodland, CA 95695)
A journal of developing artists & Alternative music. With Screaming Trees, Lucinda Williams, Sonny Landreth, John Gorka, etc.

SILVER FROG #1, $1.00, HS-56
(660 45th Street, Oakland, CA 94609)
Anti-vivisection zine with articles on animal rights and interviews with Youth Brigade, Lung Butter, Mike Econochrist, Les QQQ.

SKY FLYING BY #2, $1.00, HS-44
(2308 Londonderry Dr., Murfreesboro, TN 37129)
Really fun zine but with an underlying, sharp, punk edge. Lots to read, like a Buzzkill interview and also a Jesus Lizard interview. Get it!

SLINGSHOT #47, ?, T-16-T
(700 Eshlecreature Hall, Berkeley, CA 94720)
Definitely a political zine and an article on Rosebud DeNovo who was shot by the police.

SOURBALL PRODIGY #2, $3.00 for 2, HS-36
(POB 5254, Largo, FL 34649)
Real sick comic xerox with lots of sex including necrophilia.

SPEED KILLS #3, $2.00, S-84-R
(POB 14561, Chicago, IL 60614)
Neat zine with Rocket From The Crypt, Wimp Factor 14, etc...

SPLEEN c/o John King 1, 2.00, S-40-T
(25 Duncan Ave, Jersey City, NJ 07304)
Another new zine with Uncle Wiggly, Nation of Ulysses, Streams, Dean Wareham, film reviews and audio reviews.

SPUN #78, $1.00, HS-40
(147 Milk St. #7, Worcester, MA 01581)
Thicker, better and at a different location. Stuff with KMFDM, Life Goes Wrong, GG Allin, Skinny Puppy, etc.

ST. LOUIS LOVE SLAVE #1, $.75, S-32
(75 Webster Woods, St. Louis, MO 63119)
Lots to read in this wild, collage styled mishmash: "Why I hate The Grateful Dead", "An Intro the the Missouri Hoosier", Lollapalooza and more.

STRAIGHT LIKE AN ARROW #2, Free, M-12
(142 S.W. 15th Ave. #5, Miami, FL 33135)
Straight edge zine that comes off pretty funny, but I bet they drink lotsa forty ouncers!

STREET SOUND #60, $2.95, S-68-F+
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
Very well done pro mag covering mostly dance/techno music but other stuff creeps in there. For what they cover, this is haps.

SUB JUNK #1, Free, S-6
(POB 32, Boston, MA 02199)
Label zine from which you can order the newest releases from Gluegun, Dambuilders, P-19, High Fidelity, Bliss, etc.

SUCKERS #14, $1.00, HS-28
(1404 Leader Dr., Killeen, TX 76542)
More GG, of course, plus some John Gacy, Mark Hejnar, Kim Martin and more.

TALES OF THE PHOENIX #5, Free, S-4-T
(POB 7112, Burbank, CA 91510)
Just a newsletter of and for the secret Society of the Phoenix. Talks about when the next Big Bang show will be held.

TECHNOLOGY WORKS #11, $1.50, HS-36
(POB 477, Placentia, CA 92670)
Great issue as always - consistent and solid. Covers the "techno-industrial" scene like no other, reviews, newsa, deja-vu's and interview/features: Numb, the Young Gods, Moby and lots of reviews.

THE BIG TAKEOVER c/o Scott Macdonald 12-14, .50, S-28
(Box 88 Smith Hall Lock Haven Univ, Lock Haven, PA 17745)
It's, sadly, the final issue and it's clockful of tasteful anti-government stuff that's sure to put them on the C.I.A.'s list once and for all. Not Jack Rabid's Big Takeover.

THE BOB #43, $2.95, T-48-M
(POB 7223, Wilmington, DE 19803)
Cover stars Teenage Fanclub. Also Lou Reed, Cramps, Big Star, Buffalo Tom, Peter Case, Johnny Thunders, Yo La Tengo, Viva Saturn, Firehose and the Shams.

THE INCOGNITO REVIEW #1, $2, M-20
(Too Rude To Die POB 1091, Palatine, IL 60078)
Interviews with the Busters, the Dance Hall Crashers, King Apparatus and some record reviews. Xerox and looks fun!

THE SMELL OF DEAD FISH #20, $.60, S-26
(906 N. Spring St., Pesacola, FL 32501)
Zine reviews, horoscopes, Japan scene reports and some personal stories by the staff.

THE SOURCE V2N9, Free, T-40
(POB 66385, Albany, NY 12206)
Mainstream New York Night Life newspaper. Huh?

THIMBLE RIGGER #1, $1.00, HS-24
(4017 Brassfield Drive, Rocky Mount, NC 27803)
Interviews with All and Jawbox along with bits of poetry, record reviews and other sorts of madness.

TIC TAC TOE #2, 6DM, S-52-T
(B.A. Schulmann, Wittekamp 24a, 3000 Hannover 1, Germany)
New incredible German zine with interviews of Pitch Shifter, Nikki Sudden, Blitz, That's It, Hog, Zero Boys and other cool stuff with a free seven-inch.

TOXIC TATERTOT Oct. 92, ?, T-4
(POB 43787, Tucson, AZ 85733)
This is sort of a Toxic Shock records mail order catalog - but much more as well. Letters, reviews and good old support for the music scene out there! Hi Bill!

TRUK PEZ #5, $1.00, S-24-T
(POB 1746, Royal Oak, MI 48068)
Neatly done with good original photos and lottsa reviews. Features with Spitboy, Inside Out, Dwarves and many more.

TRUST #36, 3 DM, S-68-R
(Salzmannstrasse 53, 8900 Augsburg, Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. With Shock Factor, Swell, Silverfish, Creamers, etc.

TURNING THE TIDE V5, #5, $1.00, T-8
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter.

TWISTED IMAGE #43, $1.00, S-10
(1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comix and letters newsletter! Featuring an indepth analysis of the (already over by now!) election.

VERA KRANT #19, ?, HS-24-M+
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. This issue includes interviews with Jesus Lizard, Lemonheads, Steel Pole Bath Tub, Mecca Normal, etc.

VERBOSLAMMED #3, $1.00, HS-24
(1715 15th St. #E, Boulder, CO 80302)
The focus here is on women writers, featuring spots on the likes of Toni Morrison, Jenny Holzer and Linda Hogan but also includes other stuff pertaining to feminists.

VICIOUS HIPPIES FROM PANDA HELL #14, *, HS-24
(Box 34, Portland, OR 97207)
Purple cover with Codeine, Ashtray and record reviews galore. Don't hate anymore hippies, please!

VILLAGE NOISE #13, $2.50, S-52-R
(48-54 213rd Street, Bayside, NY 11364)
Sonic Youth cover story, Nick Cave, Beastie Boys, Flaming Lips, SHudder To Think, Controlled Bleeding, Helmet. etc, plus record reviews. Good format.

VOID #1, $2.00, HS-52
(c/o Boyde, POB 72671, Las Vegas, NV 89170)
This issue is also known as "Things are smelling a different color". Ok...This seems to be a zine with no real theme just a lot of different ideas.

WE ARE THE WEIRD V8 #26, $3, S-16
(POB 2002, Dallas, TX 75221)
Well done flick's newsletter - a little thin for the price, but quality printing and writing is inside.

WHITEBREAD #9, ?, S-24-R
(RPO 4601 POB 5063, New Brunswick, NJ 08903)
Lots of cool reading here- plenty of reviews, poetry, commentary and interviews with Juliana Hatfield and Drop Nineteens.

WILD RAG #21, $1.00, S-20-M
(2207 W. Whittier Blvd., Montebello, CA 90640)
Wild Rags, "America's heaviest record store" puts out this newsletter full of metal features and news. Very enthusiastic and independant.

WORLD DOMINATION REVIEW #4, $2, S-16
(POB 762, Madison, WI 53701)
Articles on Danny Quayle's Comer and lots of other anti-government shit.

ZAP #52, 4DM, S-60-TF
(Postfach 403, 3000 Hannover 1, W. Germany)
Best Punk fanzine in all of Germany! In this ish, Can, Pavement, Limbo Zote, Sonic Youth and zillions of record reviews.

ZONE #16, ?, HS-36
(Hahnengasse 5, D-5110 Alsdorf, Germany)
Well done zine, along the lines of Technology Works, that covers the techno scene. Clock DVA, Psyche, Machinery Records, Swamp Terrorists...

1992 FLIPSIDE POLL

Another year gone by, ho hum, and here we are at poll time again. I know, you're sick and tired of polls by now being an election year, and nothing could be as much fun as that Presidential race, but hey, this is important, so don't get apathetic yet. Cast your votes!
Here's some general guidelines:
1. All bands or players have to have released current material or have played live in 1992.
2. One person, one vote. Don't stuff the ballot box, we always know! But hey, xerox this for your friends...
3. All ballots have to be in before December 18th. That's when we get #82 ready for the printer.
1-2-3-go!

1. Best band _____

2. Best new band _____

3. Best LP/CD/CS _____

4. Best album cover _____

5. Best live band _____

6. Worst band _____

7. Best record label _____

8. Best publication (besides FS) _____

9. The ultimate band:

Best vocalist _____

Best bassist _____

Best drummer _____

Best guitarist _____

Best other instrument _____

10. Best new band name _____

11. Role model of the year _____

12. Asshole of the year _____

13. Did you vote in the recent election?: Yes ❑ No ❑

14. Gender: Male ❑ Female ❑ 15. Age _____

16. Have you ever seen a UFO?: Yes ❑ No ❑

LETTERS

DON'T LET THEM GRIND YOU DOWN

Dear Flipside,

Thanks to Thrashead for giving an honest, yet positive review of the new NAPALM DEATH lp. I myself was bit skeptical at first, thinking no one could replace Mick, but Danny's doing a good job. I recently saw them at the Palladium, and anyone who thinks they've "sold out" or gone off into heavy-metal land had better check them out. They constructed a beautiful, yet utterly savage wall of noise that puts their imitators (far too many to mention) to shame. Cathedral and Carcass were great too, and it's nice to have such a good overall bill.

Other than Napalm and the rest of the Earache bands, I don't listen to much "grind", and I think some of these silly, satan-worshiping groups should hang up their inverted crosses and get day jobs. Slayer already took the satan gimmick as far as it could go without parodying themselves. What's left? While speed and deathmetal have both painted themselves into a creative corner, Napalm will continue to evolve and change. I imagine the next album will be a bit noisier, perhaps bringing some of the Swans dirge and industrial rhythms back into play as they were on "Enslavement".

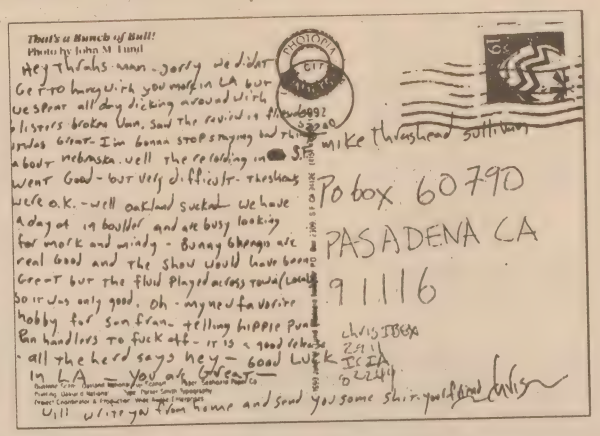
By the way, when I say "grindcore" I speak exclusively of Napalm, Repulsion, Carcass, etc. I believe the term was derived from the overall sound (revolving around an incredibly distorted low-end bass rumble), and not the speed at which it's played. Godflesh, at times, have a grindish sound, and they could care less about double-bass pyrotechnics or polka beats.

Another thing I wanted to mention was how cool the guys in ND were after the show. I spoke with them all briefly, and they were really nice. I've been given the cold shoulder before by "big bands", and it sucks. I'm not saying they owe me anything, but if I shell out sixteen bucks for a ticket, and would like to say "hello", who are they to complain? Shane, Barney, Mitch, Jesse, and Danny were really down-to-earth, though, and if it seems like I'm tooting their horn a bit much, it's just that I hear them slagged a lot, and don't think they deserve it.

The Helmet article was great too; another band worth looking for. I saw them about a year and a half ago, and was completely blown away! They're easily one of the best live bands I've ever seen.

Keep up the good work, and how about an article or two on Scorn, Paradise Lost, and Harmony As One.

Thanks, Jason Thornberry
San Bernardino, CA


That's a Bunch of Bull!
Photo by John M Tunil
Hey Thrashs - man - Sorry we didn't
Get to hang with you much in LA but
we spent all day dicking around with
Lissners broken Van. Saw the reunion thing
was great. I'm gonna stop saying we'll
about nebraska. well the recording in
went Good - but very difficult - Thrashers
were o.k. - well oakland sucked we have
a day off in boulder and are busy looking
for more and mindy - Bunny Bhangs are
real Good and the show would have been
Great but the flu Played across town (Lucky
so it was only good. Oh - my new favorite
Hobby for San Fran - telling hippie Pun
Pan handlers to fuck off - it is a good tobacco
- all the herd says hey - Good Luck
In L.A. — You ok Great —
Will write ya from home and send you some shirts
mike thrashhead software
PO box 60790
PASADENA CA
91116
CHRISTIE
ZAN
IDA
62244

JAILHOUSE BLOWS

Flipside;

This is in response to Tim's letter from the California prison facility that appeared in your last issue...

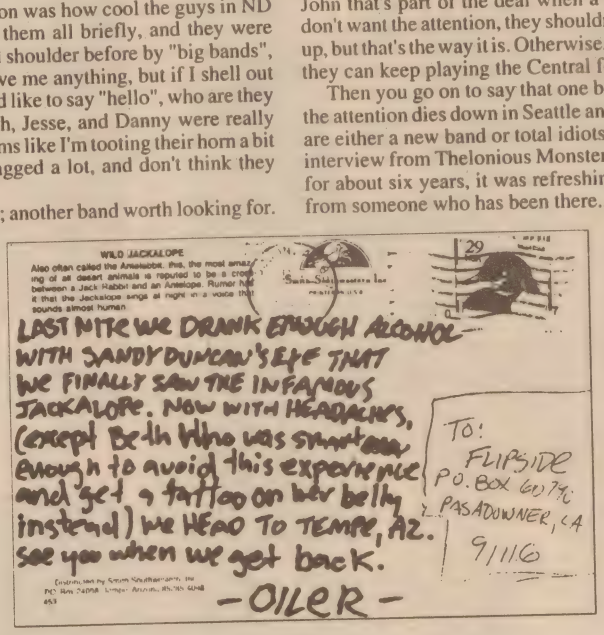
First off Tim, you're the one who sounds like a snivelling sissy to me... what's the matter, did one of your fucking little butt boys not give it to you hard enough today? And your prison lingo... I'm real fucking impressed, wow! Is that supposed to make you some sort of tough guy? It sounds to me like maybe it's you who is having some problems doing time. If you were here doing time with me, I would make you my fucking little girl bitch.

You call me a rapist, child molesting, tree jumping racist. Well, it's one thing to call me names and quite another altogether to talk about a man that you know nothing about. That's how fucking weak you are. For your information, I was in the fucking hole for fighting with some motherfucker who tried to rip me off. Well, he picked the wrong guy to fuck with so I beat him down. I have been in the main prison population since I have been incarcerated and believe me, I do get my respect. Maybe because of your insecurities you feel the need to point a finger at someone else. Most people feel the need to talk about others when they themselves more than likely are speaking about their own unimportant selves. So if you point your finger at me motherfucker, I'm going to bite it off. You have no clue as to why I am in here this time, obviously. Write to me and I'll send you a copy of my parole report because I have nothing to hide. You will read "Mr. Allin should remain incarcerated to the maximum due to the nature of his stage antics when on parole." I can back what I say every step of the way.

So shut your cry ass mouth dickface. If you were in this facility your mouth would be a fucking cunt. So now that when you get out I hope you come to one of my gigs, then we will see who does what. I've proven over and over again my strength and beliefs. All you have shown us is what you can put on paper. You're a lame, cowardly asslicker.

GG Allin 206045

Jackson State Prison


WILD JACKALOPE
LAST NITE WE DRANK ENOUGH ALCOHOL WITH SANDY DUNCAN'S EYE THAT WE FINALLY SAW THE INFAMOUS JACKALOPE. NOW WITH HEADACHES, (except Beth who was smart enough to avoid this experience and get a tattoo on her belly instead) WE HEAD TO TEMPE, AZ. see you when we get back.
-OILER-
TO:
FLIPSIDE
P.O. BOX 6079
PASADOWNER, CA
9/11/6

THE SEATTLE SITUATION

Dear Flipside,

Wow, I wrote my first letter to a magazine and not only did you guys print it with a response from Al, but I got two angry letters responding to it in issue #79! Maybe you should pay me and Larry Mud sacks full of money to write for you guys. First off, Mike T.M. was mad that I was influenced by Kurt Kobain and bought the Melvins record and thought that it sucked, and said I was "a little old." I could get into a debate with you Mike but I feel sorry for you because you live in Palm Springs. Good luck, buddy!! Keep that tennis game sharp!! I was, however, disappointed by John Books misinterpretation of my comments about Courtney Love auditioning bass players in the "overhyped Seattle scene." All I was saying was that there were bands in L.A. that are really cool, so why go north searching for musicians? I never said that every band up there has a "rock star" attitude. You seem awfully defensive about the bands in Seattle, like Mudhoney, and go on to explain that "now that they are on Reprise everything that they say will be scrutinized like rock stars." Tell John that's part of the deal when a band becomes popular, and if they don't want the attention, they shouldn't sign with them. I know it's fucked up, but that's the way it is. Otherwise, mom and dad can finance them, and they can keep playing the Central forever for their 50 "hip" friends.

Then you go on to say that one band that you interviewed hopes that the attention dies down in Seattle and they can play for gas money. They are either a new band or total idiots! I hope that you read Bob Forrest's interview from Thelonious Monster. Having been in punk bands myself for about six years, it was refreshing to read a totally honest interview from someone who has been there... had the money, blown it on drugs, admitted to selling out, and now has his shit together, doing what he loves with integrity. He also calls Jennifer from L7 on her argument about selling out, signing with a major label. Now look at them. I'll bet that the guys from Mudhoney used to say the same shit. You guys are lucky to have the record company dinks in your city. Carrying your gear up and down stairs, playing for 25 bucks, and paying with your own money to record sucks after awhile. As the years go by, it would be a luxury to have someone pay for that stuff... maybe even make a living doing what you love.

The only thing that worries me is that every band that has a distortion peddle and plays "grungy pop" will probably get signed up there, and after a majority of them fizzle out because they stink, major labels will be afraid to sign more deserving bands in other parts of the country. It's not the bands' fault John, but I'm worried that the record companies recent signing "frenzy" in your neck of the woods is going to do alternative music more harm than good, because a lot of them aren't ready or they just plain suck. Christ, they even made a movie about your scene starring Matt Dillon! Get ready to puke!

Back to Mike T.M. The Melvins aren't God you dimwit, G.G. Allin is!

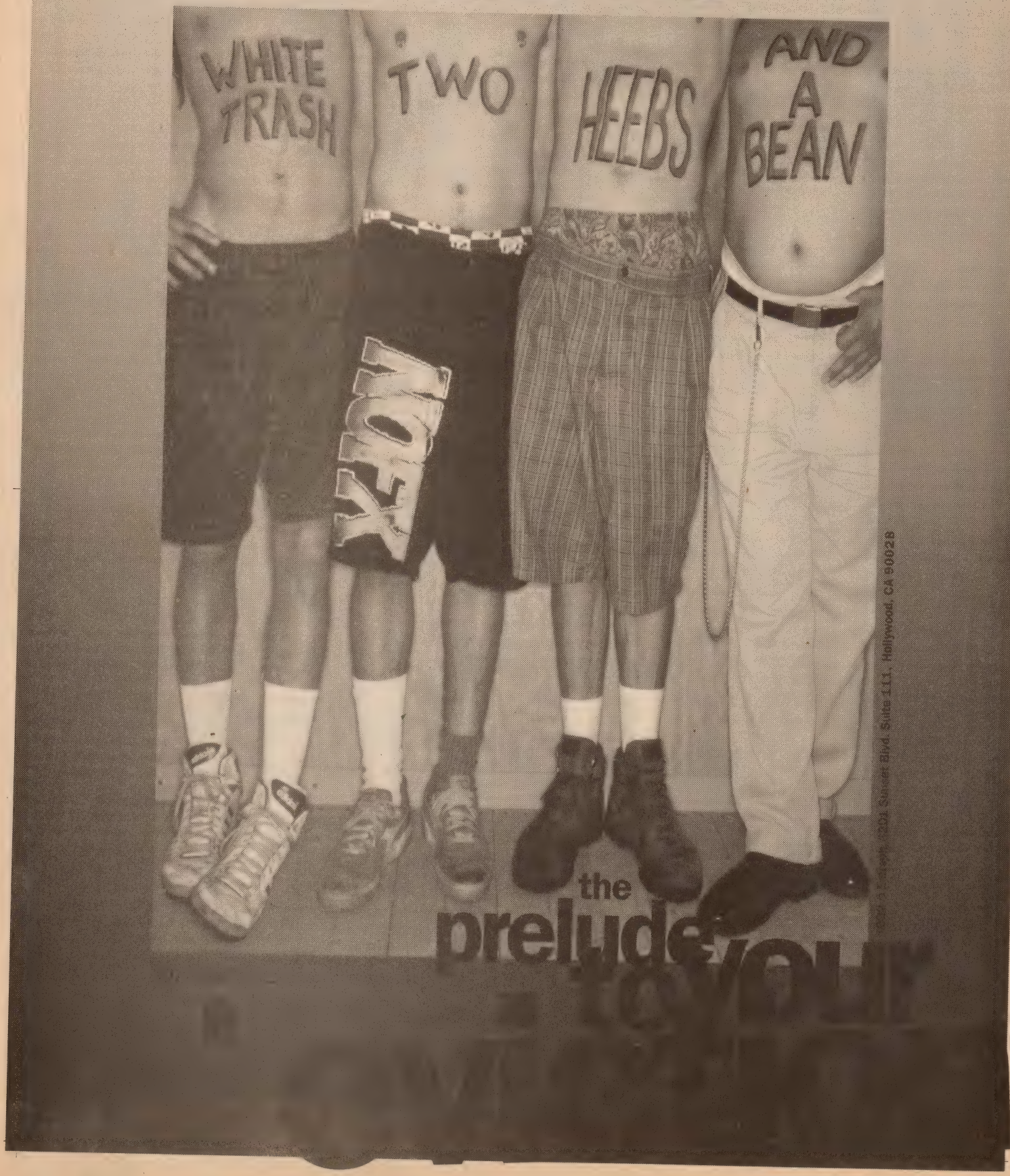
Peace, Bob Shipley

NIRVANA WHO?

Dear Flipside:

I've been reading the letters column for the past few months and there's something I've decided to say (the following applies to Hole too): I have never heard Nirvana. I have never heard them on the radio since I don't listen to the radio that much. I make my own tapes so obviously they're not on my tapes. I don't own any of their records. I don't have any of their rare earlier records, or any of their later more popular records. I don't know any of their big songs. I wouldn't know Nirvana from a hole

NOFX



in the ground. I am not interested in Nirvana. I have never been to one of their shows. I don't get cable so I've never seen one of their videos. Not only do I not own any Nirvana records, I don't own any Sub Pop records. The last record I bought was Bad Religion's "Against The Grain" album and the last CD I bought was a cutout of Sham 69's "Volunteer" album. (They had "Generator" on album at Rough Trade, too, but they couldn't find the cover). The point I'm trying to make is: if you have heard Nirvana, maybe you aren't really a punk.

Sincerely, Paul Mendelowitz

Redwood City, CA.

P.S. You shouldn't make something you don't do into a moral issue, but after reading all those letters in those Flipsides, I'm proud that I've never heard Nirvana.

(Paul; And if you haven't heard Nirvana, then maybe you don't know what you're talking about. "Bleach" is a pretty fucking great album, and so is "Nevermind" - a lot better than Shams "Volunteer." You'd probably even like Nirvana if they weren't superstars. - Al)

NIRVANA THIS NIRVANA THAT

Fuck you all!! Who really gives a shit how many records Dogmask, L7 or Milli Vanilli sell. If YOU weren't such a fuckin' sellout watching MTV and listening to Top 40 radio you wouldn't know who anyone else listened to anyway so it wouldn't matter who sold how many records. It seems as soon as a band has more than 12 fans they're a "sell out." Even worse, if a band has an original sound and releases two albums with the same sound they "can't grow artistically", but if the sound changes they're a "sell out, going top 40."

Turn off your radio, turn off your TV, listen to what you like, even if, God forbid, someone else likes it too.

Justin Upstart

Huntington Beach, CA.

UPRISING

Revolution is a reality. All of you categorized as a minority, faced with the stigma of an outcast, or not holding a position which limits the freedom of others are directly or indirectly swamped with the oppression of your local potentate. Eventually this may hit you, and when it does your animosity towards the system may be unbearable. This is why it is so important to realize an uprising will happen, to educate and prepare, and to maintain peace through unity. At this point, as a people, political protest and means of action must be robust and efficient, but also must maintain respect for others as individuals.

A revolution, at times, may seem far fetched and idealistic. Unfortunately, human beings, minorities especially, are kicked and abused daily. They are treated as the common slave by a brainwashed society. Those in power appear to have almost no commiseration, and as a result a revolt will happen. For example, the L.A. riots which appeared to foster nothing but gangs, violence, and disorder, actually had a progressive side to it. Fed up with their moderate rulers and career politicians the protesters of Parker Center showed uprising through action. It was a unified, peaceful resistance which attacked only institutions out of rage of abuse by an evil establishment. Windows were crushed, fires were set, and the strength of the unified people put the city in an exacerbated state of hyper pluralism; in essence, they could no longer govern, the people were ungovernable. Similar protests were held without physical violence, but these have sadly been associated with the chaos sparked by South Central L.A.. These gangs are only a reflection of their government, and once the system falls so will they. Revolution is inevitable, but the people must know how to handle the situation, and in what direction to focus their anger.

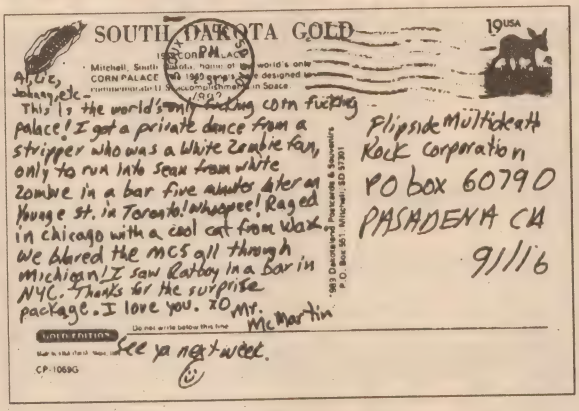
Preparation through intellect is a must. The people who feel the most direct abuse are often those filled with the most anger. In several cases these same people may be living in utter penury, a situation created by segregation of classes due to a truculent democracy. Economic set backs and twisted historical views can bring forth misunderstanding of equality, respect, and revolution. The same distorted view is just as likely to occur among the bourgeois class and those living in the world of capital gains. Lack of education in a revolt is the cause of a misunderstood organization. It is extremely important to promote peaceful revolution and actions only towards the oppressor. Malcom X's thoughts and actions were not necessarily valid, and far too often hindered anti-racial progress. An untantamount status-quo between human beings is not the goal, and this education and knowledge of uprising preparedness must be known.

Essentially, the egregious importance of upholding peace in revolution cannot be stressed enough. Peaceful revolution does work. Rosa Parks initiated the Civil Rights movement, and her rebellion presented immediate freedom without violence. In the words of C.P. Jerwood, "Violence is their answer, not ours." When making your stand of freedom it is important to do everything you can to abrogate the despot without bringing harm to yourself and others. The destiny of the controlled is not to destroy the people under the badge, under the fronted supremacy, but to strip them of their granted authority and revoke their power. If we shrink to their level we become no better than they are. Under their uniform, whether it be imaginary or literal, they are everyday people and have been warped unknowingly. This does not mean happily get the pacifism beat out of you, if self defense is necessary then use it, but instigation of a riot will get you nowhere. As for direct action, use your best judgment, but refrain from annihilating your neighbor, their apartment, or even the independent liquor store down the street. Actions which rip apart your greatest strength only breed a vicious circle. The people of your community can be your friend, regardless of the color of their skin. No longer can people be ticketed as black and white, but only as human beings. Freedom can be achieved, not by bashing heads, burning down homes, or voting for your master, only through strong resistance and unity can those goals be accomplished.

It can surely be said that your views will vacillate over time, it's only natural, but a look around can fill a heart with pragmatic disgust. Revolts will occur, and at this point are needed. Turn your desires into expectations, promulgation, and togetherness. These thoughts are the only chance left to reject the stringent police state from becoming an intensified version of George Orwell's 1984. As a people, your loss of freedom can no longer be tolerated. Society must arm themselves with knowledge, and take a stand. Remember this, and good luck.

United Anarchist Front

Fullerton, Ca.



WHAT SO BORING ABOUT PEACE LOVE AND UNDERSTANDING?

Hi;

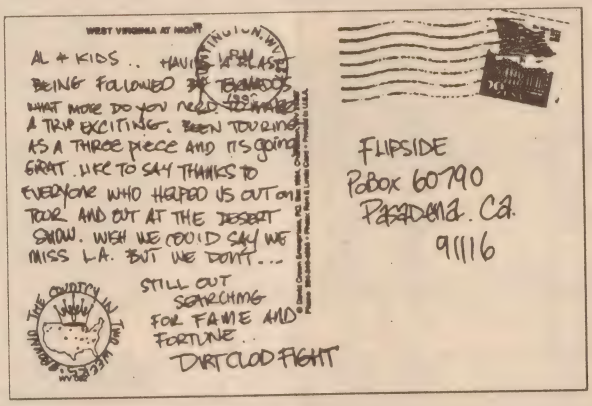
A couple of years ago I heard that MRR banned Jae from submitting scene reports. Why don't you do the same? I'm tired of these demos for animals and seeing a typical picture next to the report. I want to read about bands and zines. He babbles on about boring shit. He can write a book on just one stupid story or incident. Who cares that he's seen a lot of new punk rock faces and "a lot" of punks showed up to help out, or march for animals. Come on, it's old news, grow up, please. Ban Jae's scene reports!

Tami Taylor

CAJSR (Coalition Against Jae's Scene Reports)

PS: There's a lot going on in OC besides what Jae writes about.

(Tami, while there's no doubt that there's a lot going on in OC besides what Jae covers (what happened to "Que Pasa Pendejos"?), the OC Peace Punks are, by and for themselves, creating what I consider a very unique and important model of what "punks" (or anyone else for that matter) can be doing with their time. Jae's reports take up a very very small percentage of the massive space in Flipside, space that represents for the most part, a lot of words and little action. The actions of Jae and his friends is not "old" news, but rather a faction that gets too little coverage not only in the mainstream press but in fanzines as well. There will always be room for Jae's reports in Flipside. - Al)



A WORD FROM THE SCENE POLICE

Flipside,

I noticed that you ran a classified by a local racist band which is misleading. The band I am speaking of is Negative Response and I've enclosed a flyer put together in Toronto concerned about racism in the hardcore scene. It'll provide you with the evidence. Anyway, if you have a policy about not accepting racist material here is a place where I should think you should exercise it and not accept their ad. If this isn't enough, the classified printed false information. In the ad, Andre Gallant says he is distributing Choke Hold 7"s. Well, he isn't and it's because Choke Hold want nothing to do with them. So the ad is misleading as well. Two good reasons not to run a measly classified ad. I hope you consider it.

One Love, Stephen Peny, the Ragamuffin Soldier

Willowdale, Ontario, Canada

(Thanks for the information regarding the mis-information in that particular ad. I hope that rightfully corrects it. However, my feelings about ads is that they don't always have to be a positive thing. The classifieds section is pretty much a free for all - racism, sexism, ageism, bandism - can all run rampant, and hopefully the readers can suss out, and support what they are into, OR peg the racists (in your case) and give them shit. To eliminate all the factions takes the fun and excitement out of it! That doesn't mean we are supporting any particular band, say Negative Response, any more than you are supporting them by writing this letter and getting their name printed again in the pages of Flipside. We feel we have to give people the chance to make up their own mind about what is really out there, not just presenting a filtered view of the world. However, we do reserve the right to refuse any ads we don't want to print, not because of some blanket policy against sexism or racism or whatever, but because maybe we just don't fuckin' like those people. - Al)

ULTRA UNDER RECORDS

5 SINGLES COMING OCTOBER 1, 1992

BEBE BUELL

GARGOYLE/BORED BABY

...from a RNR bad girl, very intense stuff.
Features Coyote & X-Motorcycle Boy Mr. Ratboy.

Power, passion & attitude!

MINI SKIRT MOB

BE MY BABY/I WANNA GO TO BED WITH YOU

Formerly known as X-Offender.
A Rodney on the ROQ fave.

Punky trash + harmony!

AMY LAMOTTA

PLAYING DEAD/LOOK AT ME

A disciple of Thunders & Bators.
Features Jeff Dahl & Dave Naz.

Little lady with a big voice and a poets soul.

DIZBUSTER

CARNAL ACTION COIL/LONELY CHILD

X-Lazy Cowgirls rythym section + X-Crawlspace.
New Band! Anxiously awaited.

Perfect blend of aggression & melody...

LISA LOMBARDO

BRIDGETTE/COLD NIGHT FOR ALLIGATORS

X-SF Gargoyles songwriter/guitarist.
With Tommyknocker Rich Coffee.

Sizzling pop punk rock 'n roll!

Distribution: Get Hip, Inc. Fax:412-231-4777

P.O. Box 1867, Cave Creek, AZ 85331 USA; fax 602-585-9713

YEAH RIGHT!

Hey!

After reading all the nasty letters and articles about Pearl Jam in Flipside #78, I have a question: what did Pearl Jam ever do to you? It's enmity and backbiting like this which fragments the alternative/ punk scene and keeps us from getting our act together. Save your bile for truly horrendous acts like Madonna, Bryan Adams, Vanilla Lice (er, Ice), Damn Yankees ad nauseum...

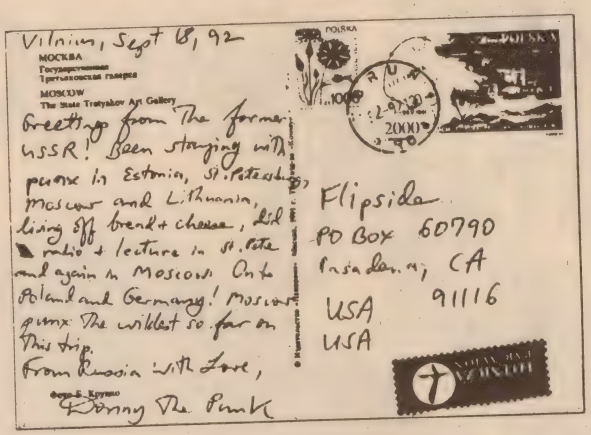
Fidget

(Fidget, I could easily tack Pearl Jam on to your list. How people see anything remotely "alternative" in them is beyond me. - Al)

KILL YOUR TV

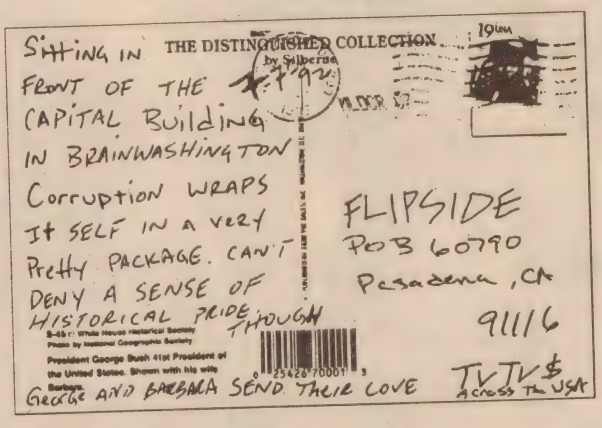
Flipside;

This is in response to Doug Sheppard in Flipside #80. First of all I'd like to welcome you back to the wonderful, shiny, happy world of punk! I just wanted to say that I fully agree with what you had to say. It's really sad to see our society ruled by the TV. TV has dictated to us a life of abstinence in all forms - no sex, no drugs, no junk food, no nothing is what TV tries to teach us. A life of perfection and fucking over anyone for your own materialistic and social wealth is what's in these days. Tell someone you do smoke out and they want to kill you. Tell someone you do enjoy candy or chips and they think you are some dirty, unhealthy fiend. All this because TV says so and as usual people blindly follow. You wanted to know why it is this way? Well it's simple: people have no backbone to stand up for themselves. It's always easier to fit in rather than to stand on your own two feet.


Vilnius, Sept 8, 92
MOCKBA
MOSCOW
The State Tretyakov Art Gallery
Greetings from the former USSR! Been staying with punx in Estonia, St. Petersburg, Moscow and Lithuania, living off bread + cheese, did radio + lecture in St. Pete and again in Moscow. On to Poland and Germany! Moscow punx the wildest so far on this trip.
From Russia with Love,
Doing The Punk
Flipside
PO Box 60790
Pasadena, CA
91116
USA
USA

As for you wondering if you are too old to skate or do something you are happy with, I say hell no! Of course, if society sees an over 30 year old punker or skater then he must be a low life. But fuck that... punk is all about being yourself no matter what society says. As for being a teacher, why not? I'm studying to be a history teacher, and I don't give a shit if I don't make a lot of money. It seems that if you master in anything else, besides law, med school and business (gosh, the Dead Kennedy's song "Terminal Preppy" comes to mind right now) then people look at you like you're an idiot and wonder why you are in college at all. Most of them are the idiots seeing as how they only pick those majors because society says it's the only way to get rich, become glamorous and ultimately superficial and a future Republican. Most people fear a life without material wealth so they force themselves to do jobs they will forever hate.

As for our government, yeah, it sucks and they only cater to the lobbyist needs rather than people on a whole. Our Government has forgotten about America while they stick their faces in every other countries business. We all know this Government sucks yet no one does anything about it. We all talk about it, pat ourselves on the back because we feel we are the enlightened among the ignorant masses, go home, sleep, and do nothing about it. We do need something new and different. The movie "Pump Up The Volume" was right when it said that there was nothing new and all the themes and ideas were used up. We need something new, a positive force or one day something will give and the L.A. riots will be played out everywhere.


SITTING IN FRONT OF THE CAPITAL BUILDING IN BRAINWASHINGTON
Corruption WRAPS It SELF IN A VERY Pretty PACKAGE. CAN'T DENY A SENSE OF HISTORICAL PRIDE THOUGH
THE DISTINGUISHED COLLECTION
FLIPSIDE
POB 60790
Pasadena, CA
91116
George AND BARBARA SEND THEIR LOVE
TV TV $ across the USA

In closing, it's good to see you back into punk. I know you are looking for something different than normal society and you will find it here. Unfortunately, just like any sub-culture, this one in many ways is a mirror image of the society it originally set out to rebel against. Read this or any zine, go to shows or a local (and probably) stuck up record store and you'll see the same close minded, ignorant and blindly-following-what-TV-tells-them type of people. It's sad but a lot of punkers are this way.

As far as music goes, I still prefer early punk rock. To me the faster the better but there is more to music than speed. Just look in any Flipside and you'll find tons of new music. If you wanna become an instant expert on new music, like I said, read a Flipside zine.

Pablo

17819 Merridy #124, Northridge CA 91325

PS: Thanks to Tim Tonooka for a great article in #80!

THE COOPER QUESTION

Dear Flipside folks,

I'm sorry that you actually went to all that trouble to interview and transcribe all that William Cooper crap. He's an idiot at best, a liar most likely, and quite possibly more evil than all that. So, this is mostly addressed to him, though I hope you print it, even though it's long and dry. I want to say first, however, that I'm pretty well qualified to take him down in the way that I will. I've studied both the Kennedy Assassination and European secret societies at length and in detail. If you want a reading list, just ask, but I bet it's more than you want to put into it. So, no, I'm not just some crank out to get him, even though I'm perfectly happy for you to believe that, so long as you read up enough that you know all the stuff I dredge up. As for Flipside, well I'm disappointed, but I'll be reading the next issue, hoping that you guys didn't really fall for his bullshit.

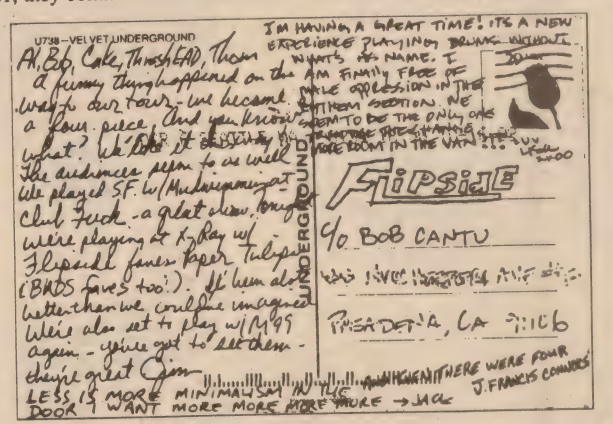
So, Mr. Cooper, I got a few words for you. First, on the Kennedy Assassination, you ignore all the evidence that doesn't fit your theory. Ok, fine, you altered a copy of the Zapruder flick so that it matched your thoughts. What about the Willis slides (especially #5)? The Bronson slides? The Moorman photo? The Muchmore film? The chip in the windshield? The puff of smoke behind the fence at the grassy knoll? The Umbrella man? Zapruder frames 225-274, where you see Connelly get hit, Kennedy get hit from different angles and the driver look straight ahead? The Assassin shown in the Nix film? The Altgens photo, where the drivers hands are on the wheel? The Burkley autopsy? The testimony of the Newmans & Charles Brehm? All of this and more conflicts with your theory. And I haven't even gone into other theories, most of which feature Mafioso and CIA operatives with Mafia links, which would really put your theory out. If you're gonna ignore that much evidence, Bill, why not just believe the Warren commission? Hell, you're worse than Gerald Ford. I mean, you even have your own "magic bullet" in this "shell fish toxin pellet" that can somehow hit two people in multiple places? Oh, and as for the Muchmore film, you know as well as I do that it was shot from an angle to show Greer clearly, and it doesn't show him shoot. So you invent scarcity of the film, gosh, golly gee, even fucking Mort Sahl & Groden & Liften, etc., etc. got copies of? And what's this "Body Measurement Proportion Comparison Analysis"? Some bullshit you concocted. I don't see why. Billy Nolan Lovelady, the man the Warren commission says was in the Altgens photograph (the one in your video) had a beard at that time. Oswald did not. Why use pseudo-science to make an obvious case, unless you're so mired in bullshit that you don't even know? Face it, pal, you're lying. I mean, those photos of "Oswald" in his yard that Life used, you really think you're the only one who figured out those? Oliver Stone even did, and Groden compared the features at least pre- 1975 when he showed it to Senator Downing, who accepted it.

As for the Freemasons, Rosicrucians, et al. Do you have your head shoved up your ass, Bill? Really, you should get it straight, and keep it straight, so that at least you'll be able to bullshit effectively. "Golden Dawn" is a pre-Crowley Occult group. Temple of... ? No, it's Order of the Golden Dawn, and after Crowley it mutated into the O.T.O. No Masons there, with the possible exception of A.E. Waite, who was more a historian than member of any group. But, let's really get into this, shall we? The Order of the Golden Dawn (Stella Matutina) was formed in 1887 by three ex-Rosicrucians. They had eleven degrees (grades, like in school) all these grades were based upon various pseudo-Cabalistic alpha-numerical devices. Now, if you believe them that started the Order, it was started by an Anglican by the name of Woodford and two ex-Masons & Rosy Cross type folks by the names of Woodman and Westcott. But the guy who really started it by everybody else's standard is Sam Mathers. (He also went by the name Mac Gregor & Glenstrae). Other members included (but were not limited to) WB Yeats, Israel Regardie, Aleister Crowley, A.E. Waite, Eliphas Levi (possibly), Allan Bennett and Arthur Machen. By 1900 it was falling apart, as Mathers went nuts, claiming to be taking orders from astrally-projected demons. When he sent Crowley to head the London lodge, he really blew it & the Order split. Still different groups made up of ex-members were floating around until about 1918. Meanwhile Mathers was trying to get a grip on Crowley, who, as the party animal sort, was getting out-of control. He formed the group of the silver star, and later the O.T.O. which still survives. Another member, Dion Fortune, went on to form "the Society of the Inner Light" which is also still around. Now, where Bill Cooper & the rest of you Illuminati geeks got your info from was Ms. Stoddart, who in 1930 published "Light-Bearers of Darkness" anonymously. She's the one who said that the Golden Dawn was part of the Rosicrucians who, in turn were part of the Freemasons. She's also the one who ties in "Secret Chiefs", whom you call the Illuminati as the secret political leaders. Did I mention that she was violently anti-semitic & was largely trying to get back at Anne Besent, who was important in various Occult groups, because she had been trying to help overthrow the British rule in India. Yes, that's right, you guys are participating in a seventy year old catfight between a racist and a weirdo.

Which brings us to the Freemasons. While you are correct that they number some rather well-to-do folk, and that, at times, they have been involved in politics, you are mistaken on their power, influence, intent and practice. First off, people are not recruited. Anybody "of good repute" can join. While I realize that's a vague standard of reasoning, let me point out that I asked, and yes I could join, and I'm no different to many Flipside readers. Second, it isn't tied to Socialism nor Catholics, as it was banned in all the communist States, and thanks to a rift in the early 1880's it was condemned by the Catholic church, and was banned in Spain & Portugal for that very reason. But to fully get into this, we must examine the difference between Operative and Speculative Masonry. Operative Masonry is where it all started, in that that's a

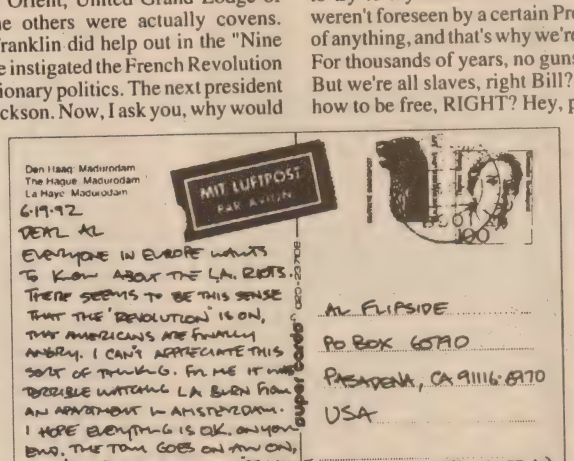
"SEX TYPE THING"
THE FIRST TRACK FROM
STONE TEMPLE PILOTS
OFF THEIR AGGRESSIVE, MAXIMUM-STRENGTH DEBUT ALBUM
CORE
ALSO FEATURING "DEAD & BLOATED" AND "WET MY BED"
Album Out Now - Don't Miss Them Live
THE ATLANTIC GROUP

trade Union. Since, in the past, Architects were a mobile profession building churches in one town then moving to another town to build a library, etc., the Union they formed had to be more concerned with ritual and secrecy to remain as valid as other guilds. You wouldn't want an employer to infiltrate, would you? So they invented signs and symbols so that someone could show that they really knew Masonry without it being something that could be easily faked. Speculative Masonry arose when others started to realize how useful such a system of codes could be. Therefore, most "Masons" today aren't architects, but employ the symbols that Masons devised. Further, almost all Freemasonry extant can trace it's origin to a meeting of four speculative lodges in 1717 in London. They formed a Grand Lodge which is still the root Lodge for all others. In 1721, they commissioned Dr. James Anderson, a Scottish minister, to write up a constitution for the club. It was published in 1723 and included 39 General Articles (which is where the symbolic #'s 23 & 39 come from.) When things got weird IS when it started to move from England, traveling mostly by rumor and Anderson's "Book of Constitution", to the rest of Europe. Keep in mind that by now it's been obscured twice, first from Operative Masonry, and secondly from English Masonry. In Germany, it took on a particular flavor, and many there formed the order of The Gold and Rosy Cross. Also, many members in Germany had another reason to join a secret society: many were Jews. This is why both groups still get smeared by certain rumormongers.


U738—VELVET UNDERGROUND
Al, Bob, Cale, Thom & LEAD, Thom
a funny thing happened on the
way to our tour - we became
a four piece. And you know
what? We like it
The audiences seem to as well
We played S.F. w/ Mudcrutch at
Club Fetch - a great show, long
were playing at Kelly w/
Flipside fanzine paper Tulips
(BANDS fanzines too!). It been alot
better than we could've imagined
We're also set to play w/ MX99
again - you've got to see them -
they're great Tom
LESS IS MORE MINIMALISM IN THE
DOOR I WANT MORE MORE MORE THAN →JAC
I'M HAVING A GREAT TIME! IT'S A NEW
EXPERIENCE PLAYING DRUMS WITHOUT
WHAT'S HIS NAME. I
AM FINALLY FREE OF
MALE OPPRESSION IN THE
KITCHEN SECTION. WE
SEEM TO BE THE ONLY ONES
UNDERGROUND
Flipside
c/o BOB CANTU
PASADENA, CA 91106

(Oh, and how are the Nazis doing up there in Camp Verde, fuckhead? Y'see, I'm your fucking nightmare, Bill. I know all about the survivalist camps, the neo-nazis, all of it.)

It was at this point that things were made blurry by later "historians". Y'see, you had several conflicting groups calling themselves "Freemasons". So it was easy to say that this group or that group did whatever, just so long as one "Freemason" did it. Yes, some groups got into Occultism, others into politics. Some of the more astute Punks I know have compared this situation with that of the Punk scene now, where anybody can call themselves a punk, but no two punks agree on what a punk is. But there wasn't and isn't a master plan. Meanwhile, in America, certain rich businessmen were joining the London Lodge, mostly to get business deals with the folks "back home". George Washington and Benjamin Franklin are two examples. But notice that they were connected to the London Lodge, not French or German. By 1870, all three were so hostile to each other that each (French Grand Orient, United Grand Lodge of England and the Rosicrucians) claimed that the others were actually covens. Regardless of that, one must point out that Ben Franklin did help out in the "Nine Sisters" lodge in France, which may or may not have instigated the French Revolution but that was the extent of Masonic "help" in revolutionary politics. The next president after Washington who was a Mason was Andrew Jackson. Now, I ask you, why would Masons release control for so long unless they never were about control in the first place? Right now, there is no grand Lodge for the U.S., only State Lodges. Now, if they're after world dominance, they better damn well get better organized than that. Also there are only three degrees of Masonry, with certain exceptions. All other groups claiming to be Freemasons are 99% certain to be of German Rosy Cross folk. As for "Egyptian Mystery schools" Bill, you need psychological help. Egyptian Mystery schools were about teaching folks how to be priests. Freemasonry is a social club for rich guys. No connection. Please peruse the dates above as well. No, they haven't been around since the dawn of time. No, they haven't been around since the formation of the Catholic church. No they weren't on earth before the middle ages, and they weren't anything but a trade Union until 1717. As for the definite animosity between Freemasonry and Catholics, do you really think that they assassinated JFK? Ok, you do. I already pointed out just how much evidence you must ignore. But let me add this: the Jews have been around since the Egyptians, the beginning of the Catholic church, and all that jazz. As I already pointed out many of those opposed to Freemasons have either gotten their information from Nazis or are, in fact, Nazis. Who have Catholics been persecuting for eons? Now, who did you say killed Kennedy? A Mr. Greer, working for a "Bilderburg group"? Hmmm.


Den Haag Madrodam
The Hague Madurodam
La Haye Madurodam
MIT LUFTPOST
PAR AVION
6-19-92
DEAR AL
EVERYONE IN EUROPE WANTS
TO KNOW ABOUT THE L.A. RIOTS.
THERE SEEMS TO BE THIS SENSE
THAT THE 'REVOLUTION' IS ON,
THAT AMERICANS ARE FINALLY
ANGRY. I CAN'T APPRECIATE THIS
SORT OF THINKING. FOR ME IT WAS
TERRIBLE WATCHING L.A. BURN FROM
AN APARTMENT IN AMSTERDAM.
I HOPE EVERYTHING IS OK. ON YOUR
END. THE TOUR GOES ON AND ON,
BUT IT'S NOT A BAD ONE. WE'RE HOME
IN JULY AND THEN WE HOPE TO TRAVEL.
CYNTHIA IS SOMEWHERE IN CHINA AND
HEADS TO MOSCOW RUSSIA. I LOOK FORWARD TO SEEING YOU IN AUGUST.
Super Bowl
AL FLIPSIDE
PO BOX 6990
PASADENA, CA 91116-6990
USA
ANYWAY, I HAVE TO DO AN
INTERVIEW, SO I'LL TALK
TO YOU LATER. LOVE IAN

Next, let me briefly cover the Rosicrucians, who are neither "Golden Dawn" nor true "Freemasons". In a sense they're older than both but the legend of Christian RosenKreuz has nothing to do with the Order of the Gold and Rosy cross, nor with the Ancient and Mystic Order Rosae Crucis, based on the German Order but run by flim-flam Artist H. Spencer Lewis. If anybody wants info on the history of the Rosy Cross folk, either write me or look up Swinburne Clymer's "The Rosicrucian Fraternity in America: Authentic and Spurious Organizations". But, regardless, the Order of the Gold and Rosy Cross was formed in 1710 which makes it somewhat pre-Masonic. However the name was appropriated by Sigmund Richter for his influential Masonic pamphlet "The Perfect and True Perfection of the Philosopher's Stone by the Brotherhood of the Gold and Rosy Cross" for a fictional group of Alchemists made up of the "Golden Cross" and the "Rosy Cross" with 63 members in each. From this point on, people associated the name with this fictional group, and many of the more fringe "Masonic" groups in Germany took up the name "Rosicrucian" due to this. Like all Rosicrucians, the emphasis was upon Alchemy, but here it was less Occult Pseudo-Science and more Out-and-Out fraud. To draw from the popular imagination, picture German versions of the American Snake-Oil salesman and you're not far off. These people duped many, including much later, certain members of the Order of the Golden Dawn, who read pamphlets and what not from these, believing that they represented the work of great practicers of "Magick". So much for the Oneness of Secret Societies, Bill.

And the "Illuminati"? A Bavarian reading group formed May 1, 1776 that used Jesuit methods against the Jesuit-run Bavarian Universities and consisting of five members. Lead by Adam Weishaupt it was noted mostly for the rumors about it. Mostly they read the French Encyclopedists. They did have a secret system of self-analysis, though. Needless to say, they failed by 1779. At that point some joined the Masons of the Berlin Grand Lodge Royal York. Weishaupt met Baron Knigge who re-invented it as a "Masonic" lodge, as was the fashion in Germany at the time. He brought in members, including Goethe. But, actual Freemasons found out, and kicked them out. This caused a fight between Weishaupt and Knigge, resulting in no more Illuminati. As life in Bavaria got more repressive, the Elector of Bavaria banned all "secret societies" as of June 22, 1784. This ban was confirmed as of March 2 1785, forcing Weishaupt into exile, as he was, by now, the sole member. There have been attempted revivals, most notably - that of Leopold Engel in 1906, who tried to make it a branch of Crowley's O.T.O. but all attempts have failed.

No Ozone hole? Right Bill, all those Argentinean Sheep are going blind because there's more of 'em. People have to wear UV protection shades in the Antarctic circle for what reason then? Tell you what. If you promise to move to the Falklands for two years and never protect your eyes nor skin from UV the whole time, and you DON'T get cancer, I'll give you a little respect. But even then it'll only be because you are such a monumentally stupid person.

If the New World Order is such a far reaching thing, why is Bush looking so bad in the polls? Don't they control us that much? Maybe It was just a dumb piece of rhetoric invented by Brent Silowcroft during a Kermebunkport fishing trip in order to try to lay claim to the monumental changes in world politics. Changes which weren't foreseen by a certain President with a "vision thing", and nobody is in control of anything, and that's why we're seeing upheaval? And I want you to define "slavery". For thousands of years, no guns. In most countries in the world today, Bill, no guns. But we're all slaves, right Bill? Every fucking one of us, right? We don't even know how to be free, RIGHT? Hey, pig motherfucker, I'd like to see what your concept of freedom is, anyway. I bet it looks a lot like south Central L.A. Now, Bill that just covers what you said in the interview. Want me to go off on it all? I'm sure you do. Any publicity is good, right? You huckster piece of trash. See, you spread your lies to people who don't know any better, because that makes you feel big, doesn't it? Makes you feel important. So I want to take you down. Again and again, you wanna-be tyrant motherfucker. Because I can, because I know you're no friend to me. Because you're no friend to anybody who reads you. I got an idea. Preach your bullshit amongst the people. Go down to Compton. Go to D.C. Go To Gary, Indiana. Go to Motherfucking Van Buren in Phoenix, Ok? They will roll your sorry ass. Not the motherfucking "Illuminati", nope, it'll be a gun owning good solid citizen, Bill. And you know that so you hide. Tell yourself about all those evil empires against you, one more time. Maybe it'll be true, this time. Sorry maybe next time. Or the Next.

Oh, and thanks for your time,
Matt Van Mantgem
13812 Walnut Whittier, Ca. 90602

AND ONE FOR BILL

Al and Thom;

Your William Cooper series, especially the "Silent Weapons" piece, is just too fucking much. Reading that document, whether it's genuine or not, tore into the basic fabric of the shit we've all been taught as reality. Some of the statements really confirmed vague, abstract fears I've had.

1) The monetary system if the U.S. is so undertaught it's pathetic. Most people follow economic news like drooling pinheads in front of the tube.

2) The draft section is so accurate it's frightening. If there's a conspiracy (like there isn't) they've sure done their work well since the 50's; fathers go along with the cattle, with no will of their own, women are ruled by fantasy and emotion, and people in general are friggin' overgrown children. 95% of all people I know (close friends and family included) fit right in. I couldn't sleep after reading this.

How does this relate to our subculture? It makes independence all the more important. Fuck UPCs, fuck taxes, fuck cops.... do as much as you can yourself! I

sound like some whiney 14 year old MRR reader but the truths are too much to ignore. I'll never become a sheep. I used to be pro-gun control, but while I'll probably never join the NRA, if it comes down to being a slave or a shootout, I'll die fighting. Fuck 'em! Become a Subgenius and fuck the conspiracy in the ass with a sandpapered strap-on!

Stay sick, Robert Plante
Schenectady, NY

SORRY ICE CUBE, UM, ICE PICK, AH, ICE-T!

Dear Flipside;

In Killjoy's recent interview with myself and Tesco Vee, there was a mistaken quote I would like to clear up. I was quoted as saying "I wanted to see Ice-T disembowled." Whether it was an error in the tapes transcription or even possibly I inadvertently said the wrong thing, it should have been Vanilla Ice as the worthless bastard getting his bowels ripped out, not Ice-T. I personally have nothing against Ice-T, in fact, I rather like some of his music. Vanilla Ice, on the other hand, needs to have his ankles hand cuffed to his wrists and left sunny side up on Richard Simmon's front door step.

Anyway, thanks for the interview and we hope you'll like the new album "Gonzo Hate Vibe."

Thorson (Tesco Vee's Hate Police)

SKATERS REVENGE

Royce and Flipside;

When you reviewed the Olive Lawn, Drive Like Jehu show in issue 80, you refered to "young skater types" as a "bad sign." Why? Don't you think they had as much right to be there as you? Does anyones hobbies or age, really affect them being allowed to go to shows? I thought the "punk scene" was a scene to which you could belong, without worrying if you are old enough and dressed correctly. If I'm wrong, please tell me the minimun age you have to be to go to shows. Then I'll ditch my skateboard and take up something cool, like bitching at Nirvana, or some other trendy punk issues.

Maybe a Flipside fashion issue showing all the latest punk styles would be a help to all us clueless young skater types out here in readerland. I suspect there's more of us in the "scene" than you would think. I suppose I ought to apologise now for writing another bitching letter to add to the zines growing collection.

Now Royce, please cut the attitude! I'm sorry for being only 18 and a skater. If anyone wants to write, do! I especially want hate mail from old punks and nice mail from skate punks worldwide.

Thanks a alot! - Sean Hunter
21 Chapel St, Ryhill, Wakefield,
West Yorkshire, England, WF4 2AD

SHANE THE SHRINK

Hey Motherfucker,

Shane Williams is a fucking asshole! Who does he think he is, my fucking shrink? Notice how he kisses ass to all the California, Florida, England zines but when it comes to a good 'ol Texas boy he has to try and make me a fucking laughing stock of the underground. Well, I'm not one who likes to be fucking laughed at, damnit! I don't even remember saying that shit to him about love and girls. The only reason I can think of for saying that sob story bullshit was so that he'd feel sorry for me and plug my fucking zine. I gotta eat too cunt! And what's this "Fascination with manic/ serial killer stuff" bullshit? Is there something wrong with wondering why someone could kill another person? And when did I ever say I ever killed someone? I wouldn't be surprised if Mr. Williams is the guy who turned the FBI on to my zine. If I go to prison it's your fault fuckface and you'll get yours.

Your fucking problem is that you take everything too fucking seriously. You praise all the art/poetry zines but make me out to be some kinda fucking nut case. My mag is meant for entertainment, not a penpal service for the Jeff Dahmer fan club as you make it out to be. I don't care about your "scene" or your candy ass Beverly Hills 90210 lifestyle.

I hope you're real fuckin' happy shithead Shane. You got me so fuckin' pissed, now I sound like some kinda teen-angst asshole with a demented zine. For your fucking information, I am not an angry person and yes I do actually have friends. I don't even cuss except for when fuck's like you get me pissed.

I haven't even printed a piece on a killer in six months or something. Is there something wrong with listening to GG Allin records? No, I don't go around eating my body fluids or having sex with animals. Guess what Shane... I actually hate rape! Is that weird or what.

Shane, go fuck yourself and send Bloody Messes ex-galpal's address or #.

Fucking pissed! Chris Laurence
Killeen, TX 76542

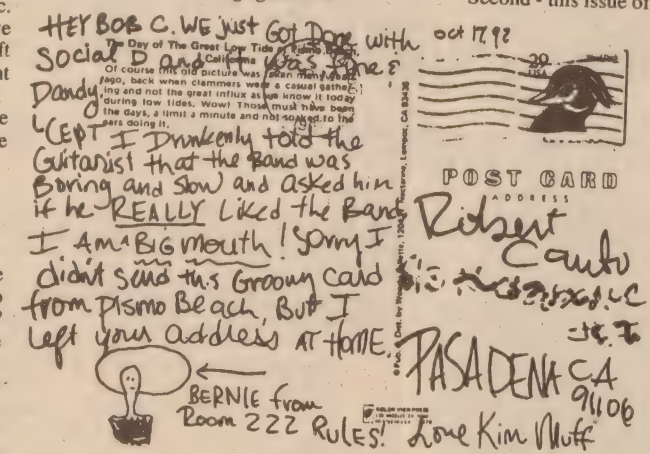
(Hey Chris, while neither your death threat letter or your accusations of being a potential informant on you and your pitiful excuse for a zine are not usually what'd I'd call laughing matters, coming from you all I can do is laugh. Ha ha hee, ho ho ho... - Shane)

Al, Thom and the Flipside Gang!

Hello - my name is Jethro and this is the first time I've ever written to your fanzine as what I read made me feel the urge to write and comment.

First - Thom - your two cents worth in issue 79 rang so true that I could not believe it. Right now I live in Pennsylvania but for most of my life I lived in California (just moved to PA! Any punks please contact me!) and I saw the scene there fall apart. It was as if nobody cared anymore, even some of my "punk rock" friends were becoming that stereotypical "punk" that "hated" anyone that didn't wear the right clothes or - oh my gosh he doesn't wear Docs?? But he can't be punk rock! What I ask is happening?? I don't know, it's sad, I just hope that we can bring punk back to what it used to be! Where everyone who was punk were like a family, people today fight too much over such small shit, like being straight-edge or being a "non"-se! Who cares! It's fuckin' personal choice. As long as you hurt no one else, so be it. Live free, be punk and do what you want (of course, not to the extent of not letting people in your scene because of their race, sex, or sexual preference.) Well anyway - I'm glad I got that off my chest!! Thom - great job, you really got me fired up!!

Second - this issue of slamming or not. This, I think, is pretty fucked up - what the hell are shows for?? After a long day of hell in Amerika (or after a days work if you are so lucky!) what can you do to let off some steam but go see a show and dance your ass off? But alas, if you go see Fugazi you're tough outta luck - too bad. BULLSHIT! As Angel Blackwood stated, these guys & gals put on great shows but to tell people you're not allowed to dance or slam or even pogo. Bullshit! Ian MacKaye, all I can ask is why? I've never been to see Fugazi but ever since I heard about it (89-90) I just won't go to Fugazi shows, why should I? To just stand around, how fuckin' sad. Though I do know a guy who went to see Fugazi (actually his band played with them) and he told me Ian had told the audience to stop fuckin' dancing because this isn't the 80's and slamming is dead etc. etc. And my same friend saw two guys get dragged out and forcibly (with fists) told to stop it. Needless to say they haven't gone to see Fugazi since. They still like Fugazi and all but didn't appreciate the beatings.



Anyway, I'll stop harping and let you guys go and to anyone in the Pittsburgh, Greensburg, Johnstown or Indiana area write me!!

Jethro Wall P.O. Box 43 Indiana, PA 15701

P.S. Thanks for another great issue of Flipside - and hey when are you going to interview Dick Lucas and Citizen Fish, huh? Please try at least! Or hey, let me, I'll do it!

P.P.S. Uh - oh, nevermind. I won't let you know what I think of the Nirvana subject, I'll probably get stoned or lynched or something!!

(I wanted to reflect on something that you said in print, Jethro. I personally don't hope, nor wish for, punk to be like it used to be. I think that the desire to re-live the past is pure fantasy and is impossible in light of society today. Things just aren't the same as they once were-- you know, all of the things I mentioned in #79 that started the whole punk thing in the first place. Why can't today kick ass on it's own terms? What I was talking about is simple: basic assholeism. I am continuously shocked at the bullshit around me. (Not that I am perfect-- I'm not. I fully admit that I can be a liar and an egotist, but so can anyone who reads this. I'm human.) And if you think that Flipside is a "family," that's a bad assumption as well. This attitude has permeated the depths of fucking everything! I constantly witness people dissing and diatribing other people for doing nothing more than attempting to do their part, while the ones who bitch the loudest sit on their fat asses and contribute nothing! I really don't know the answer to this problem. I only know that it is wrong, and is against the principles that I thought we all clung to when we formed this scene in the first place. As far as the dancing thing-- yeah, I think that is bullshit, too. But there are two sides to the issue as well. Most pits that I have seen lately consist mainly of one or more total idiots on a macho trip. That too is wrong. People get hurt and I've seen it happen often. I think that it loops back to the whole attitude thing-- if the attitude changes, these things will then be cool, because they will be fun. It's a drag to have a good time ruined with a fist in your face for no fucking reason! And finally, I never did put my feelings on the Nirvana issue into print: I think Nirvana are an awesome band, and that they deserve everything they got (with the exception of Kurt being chained to Courtney, of course). I would much rather see bands like Nirvana (i.e. punk bands, etc.) on major labels than the fucking lame shit they usually promote. Any day! More power to 'em! When you're great, you're great-- the label doesn't matter... and think about why I underlined the word "label..." -Thom)

NASTY NASTY

Jolly Roger,

By the time you read this letter (due to the inspiration and knowledge supplied us by your ever so convenient article in Flipside) my ex-girlfriend will be a problem no more. You know the little ignition string on the "cat bomb" works wonders in a tampon applicator full of blackpowder instead of a tampon. Nasty. Nasty. Nasty. Just joking, we love pussy actually. When I say we I mean myself (Chris) and Orion, my esteemed partner in the complete destruction of the dickheads that disassembled and burned our beloved public skatepark. We have officially declared war on the city of Eureka Springs, AR. Thank you, and have a nice day.

Love, us: Chris and Orion

P.S. Just kidding!

(Hey I never thought of that one! You've been busy, haven't you? It's always fulfilling to see someone constructively applying the subjects covered in my column in real-world situations. Keep me posted on your progress! -----Jolly Roger)

How Many P.C.s* does it take to change a Lightbulb?

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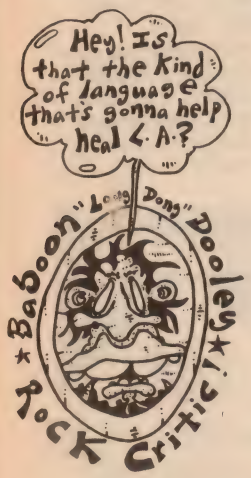

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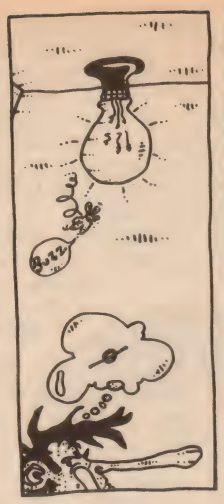
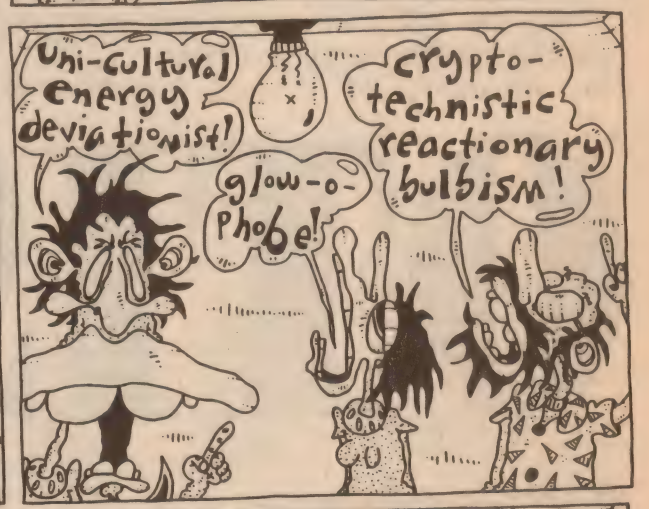




BAD OTIS LINK

This interview was conducted by Killjoy at the posh mansion of Bad Otis himself. In case you didn't know, Bad Otis Link is a somewhat famous, but not often recognized Southern California punk rock artist. He did a lot of work for Goldenvoice in the hardcore years with shirts and flyers and now keeps busy with trading card decks... not just any old decks - but decks featuring murders, hated people, canibals etc... Sounds good to you, well read on...

Killjoy: What kind of a person is "Bad Otis"?

Otis: Such as what aspect of myself do you want to know about?

Killjoy: . Just you as a person, not even necessarily the artistic aspect.

Otis: Ok, I'm a guy. I have a six-year old boy and I raise him by myself. I'm an artist, that's what I do for a living. I come from Norwalk, Ohio. What else do you want to know?

Killjoy: Where did the name "Bad Otis" come from?

Otis: From the the band I was in way back. That was the joke name they gave me.

Killjoy: Anything is particular that started that?

Otis: No, I can't even recall. That was far too many beers ago to even remember how that came about at the time. I just took the name. It was given to me by one of the guys in the band and it just stuck forever, and I think at one point I was ashamed of myself so I used it.

Killjoy: How long have you been drawing, and what sort of things inspire you?

Otis: The first thing that I can remember drawing that was legible was the Kennedy funeral. I drew John Kennedy's coffin when I was a little kid. So, I drew the coffin in 64', I guess. So I've been drawing since then. I've been actively pursuing it, or working one way or another in the field of art, for the last 20 years. Actually, probably about 15, seriously. And what sort of things do I do?

Killjoy: What sort of things inspire you?

Otis: Oh, things that fly out of my head. Certain people inspire me. Certain people will have good ideas and other artist sometimes inspire me, not that I rip off other artists, but being around other creative people inspires me. What inspires me is just kind of what is going on around me, really. I do negative art. My artwork is pretty negative, if you haven't noticed. Its more like twisted humor. Most of my artwork has a real twist of humor to it, which I find refreshing myself, and most people don't get it. What inspires me now is what ever keeps me going. I just kind of see what's going on around me and take it and look at it and just spit it back out. I think about things. I see things and I look at things and I understand what is going on around me. And I understand right now, where we are right now, the way it is here in southern California, and the rest of the world in its own way, it's fucking whacked. (LAUGHTER)

Killjoy: No kidding. It's almost too much to take.

Otis: And if you can't let it out in some way, you're going to be insane.

Killjoy: Absolutely.

Otis: Yeah, I mean it's just chaos. We live in a state of chaos. If you don't know how to deal with chaos, ...

Killjoy: You're not going to be able to absorb it and accept its existence in enough of a way to deal with life. Then, you'll really been in trouble.

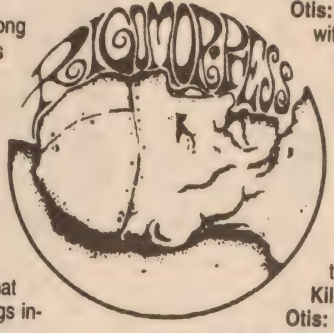
Otis: Yeah, I'm still overwhelmed. I mean, I'm still overwhelmed with what I see and my ideas. I'm overwhelmed with my ideas also.

If I did everything I thought about doing; I just can't do it all. It's really a curse. I've just been cursed. (LAUGHTER) Really, I don't believe it's a talent; I believe it's a curse. I get very frustrated that I cannot do what I want to do. I have a lot of ideas that I wish I could do, but I can't do them now because I'm not able to do it because there are too many other things to do. I'm frustrated that way, but I'm also really glad to be able to make a living off of it. I'm very grateful for that. It's a very rare thing for an artist to be able to actually eat food, and let alone raise a kid on your own. So, I'm proud of myself in that aspect that I don't depend on anybody else but myself for what I do. I just really regret having to pay taxes.

Killjoy: I think everybody does.

Otis: I feel I'm not getting the fair shake, right?

Killjoy: No, probably not.



Otis: Yeah, but I'm pretty happy with my lifestyle. I'm just happy that I can do this, without having to do the typical 9 to 5 like everybody else.

Killjoy: Do you usually deal with the political theme?

Otis: Oh, hardly ever, really. You mean like the Hate set?

Killjoy: Yes.

Otis: No, that was a first. I don't usually get too involved into politics because I'm not educated in that area. All I know is that I can see what is going on around me, but I have a hard time putting into words what I see. I just get the idea that I'm getting screwed. (LAUGHTER) That set was my concept that I got ten or eleven different artist involved in. So, it was my concept and if it was my concept to do 100% on my own, I never would have done it. I couldn't have handled that by myself, just because there is a lot of critical things in it.

Killjoy: What is the controversy on the murder cards?

Otis: They have changed the laws in our country about those things. They are illegal in certain countries and certain states. You could go to prison for having these. Can you really believe it? All of a sudden we were drawn out into the media for this thing, which we didn't ask to be. Suddenly, Entertainment Tonight is knocking at our door. I wanted to defend myself in some way but, I mean I was doing these debates with these fucking idiots. These politicians and legislators that are passing laws against these. They were trying to tell me that kids were going to murder. The murder cards are illegal in the whole country of Canada, because it's a hate crime. Do you get it?

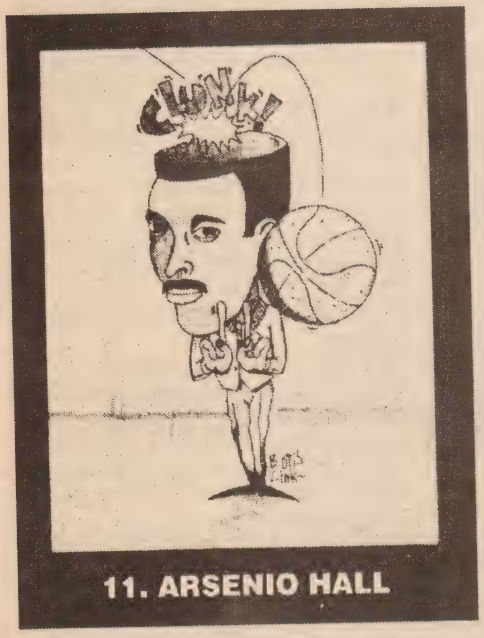
Killjoy: No.

Otis: I don't get it either. We are getting sued by the one of the largest corporations in the world over these things. It's all coming from New York. The heat is coming from New York. They are illegal there, and what have you got in New York? The fucking highest murder rate in the nation. And the legislature is telling me that my cards are going to make people go crazy and kill.

Killjoy: Well, everyone needs an excuse, and you were it.

Otis: Everyone needs a way to the media and they used these. Now, when we were looking for exposure and we couldn't get any. When we first put these out, we tried to get some publicity for them for a year, and we couldn't get any. Later on, the election year starts coming around, and every politician in the country used these to get some kind of attention in the media. So, they used us as access, because it's easy to beat up the artists.

Killjoy: Name some of the work that you have done in the past.



Above: Two samples from the "Most Hated People" deck - Richard Nixon from the Pizz and Ars. Hall from Otis.

Otis: Oh god, how many years back do you want to go?
Killjoy: Start from the beginning and just list some of the main highlights of your career.
Otis: Some of my earliest stuff I did was DOA, I did the t-shirts back then. If you ever went to the Goldenvoice shows, I was the guy selling the t-shirts. I designed all of the shirts and all the stuff for the band. I've done a lot of stuff for the Red Hot CHili Peppers. I don't do that much now like I use to do, unless the bands come to me. I do work for the Chemical People now. And I did work for 7 Seconds years ago. I did all of the old Goldenvoice stuff, all of the old fliers, all of the old punk rock LA fliers back then. I don't know. I mean there was so much crap that I can't even remember all of the stuff I've done. I use to do a lot of wholesale stuff for the record stores. I use to do all of Zed's stuff years ago. I did a lot of stuff with Johnny at Sympathy, you know, the 45s and stuff like that, the Barracudas, and so on. Then, there was the store I had called Iron Cow.
Killjoy: When you were collaborating on the Worlds Most Hated deck, how did you select the people that ended up working on it?
Otis: They were mostly my friends. Like Chuck Biscuits, you know, we go way back and he's a fine artist. They were just friends and guys that I've worked with, and that I haven't worked with that I've wanted to work with on a project. And I thought this was right up their alley. I made a list of the people that we wanted in the set.
Killjoy: How did you select these people?
Otis: I asked people. I just asked people who they hated the most and I wrote it down on this list of two or three hundred people, and I let the artist pick a person. For the most part, everyone selected who they wanted. There was a few people that I edited out because they were some weak ones and then there were some really strong ones.
Killjoy: So, how many cards set have you done all together?
Otis: Well, I was the very first person to do the murderer cards.
We did those in 89'. We got ripped off on those from our printer. At the same time, he ripped off another one of my sets of cards which was the Betty Page cards. We were the first to do those. Counting those, which I'm not even going to acknowledge as being a real set anymore, because they were contraband. This guy that bootlegged these decks was a friend of ours who burned us for forty grand. So, fuck him.
Killjoy: There has been a lot of talk shows that the murderer deck has been mentioned on. What shows have you made appearances on?
Otis: TV? Entertainment Tonight, CNBC, CNN, 20/20 has done things on the deck, even though we did not go on the show. We have been approached by many and have refused many. KFI radio, we've done a lot of stuff with them.
Killjoy: Have you ever had one of the talk shows that you went to actually have a face-off with the surviving relatives of the victims?
Otis: No, we don't get attacked on the victims thing so much because, if you look at our cards, we were real careful
not to mention victims. We haven't gotten a lot of heat from victim's families as to date. We are pretty sensitive to that. We did the cards in 89' and now it's 92', and we are getting attention. It's not because of me, it's because it's an election year.
Killjoy: They are just using you?
Otis: They are using us as a stepping stone to get around. We are having legislators cause this big stink about our cards because they can't handle the real issues. They can't handle child abuse, sexual abuse, and the prison system.
Killjoy: What grounds are they using to try to make the cards illegal?
Otis: They are saying that people who see our cards will go insane and murder. They say that for kids especially. We all know that kids in this country have no brains and they will see a card of Charles Manson, make him a hero, and want to be like him. (LAUGHTER) I did these cards 3 years back, I personally have seen nothing.
Killjoy: No, I don't recall a resurgence in the Charles Manson slayings.
Otis: No, and I have my address on the side of the box and I have not received one complaint. Well, maybe something like someone missing card number 29 because we miscollated, or something to that effect.
Killjoy: What states have these been banned in?
Otis: New York, Maryland is working on legislation. To date, its been banned to the sale of minors, but not completely banned yet. Maryland and Arkansas are trying to make it where you will actually do prison time for owning a card. For owning a single card, you will go to prison; three year minimum sentence.
Killjoy: What about personal harassment?
Otis: Bomb threats, murder threats on my life ...
Killjoy: From who?
Otis: I don't know who. Myself and Pizz, who was the other artist who helped on the murder cards, we did an interview with KFI and we got death threats there, so they gave us a police escort off the property.
Killjoy: What about the law suits?
Otis: Well, since I haven't received a gag order to date (August 21st), we are being sued by the Phillip Morris corporation, the largest corporation in the world, I believe. It's for packaging which stems out of New York, where

Above: Richard Ramirez from the "Murders" deck and Albert Fish from the upcoming "Cannibals" deck. Both by Otis.

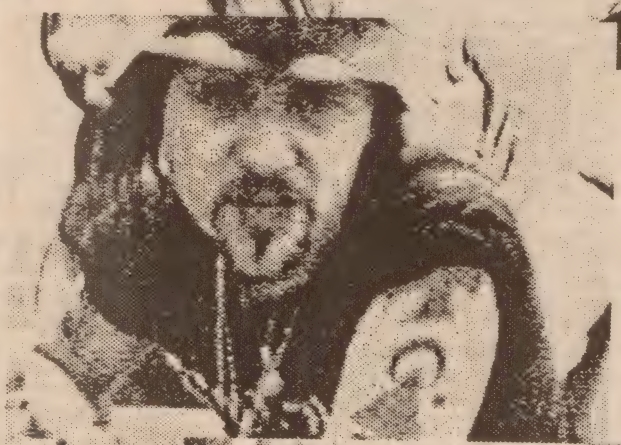
they've been banned. I've heard that Arsenio wants to get me and I welcome that one. He fucked with me by saying some stuff about my murderer cards, so I fucked with him and put him in my last deck (the "Most Hated People" deck). He makes it a business to
fuck with people, so we'll see what happens. I welcome that one.
Killjoy: Any final comments?
Otis: I do want to mention that Pizz was a big part of the murder cards. He really has a lot of input into those cards. He's done a lot of skate stuff, tattoo flash, things for FOETUS, the cover of the Bad Religion single for Sympathy, and too many other things to mention. But he has done a lot of work with the decks in the past, and he did work for the Hated deck too.

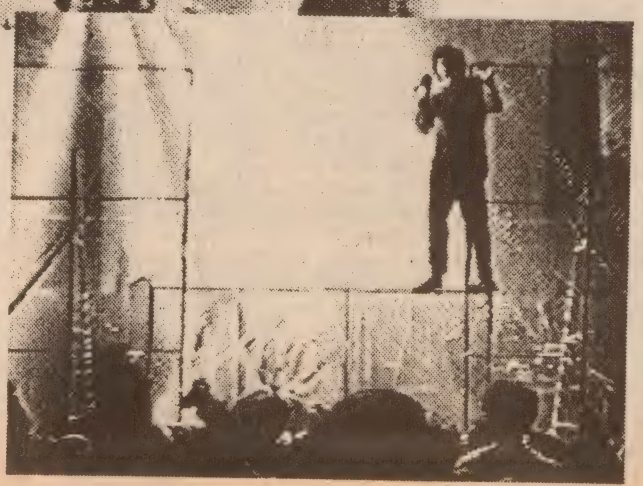
If you are interested in getting the Murderer trading deck, the World's Most Hated People deck, or the up-coming cannibals deck, you can contact Bad Otis at Rigomor Press, 11012 Ventura Blvd, Suite 35, Studio City, Ca 91604.)

MINISTRY

PAUL BARKER

Paul Barker is sort of like the silent partner of "Al Jourgensen's Ministry." It's true, Al did start the band quite a few years ago and gained quite a bit of recognition as a Wax Trax dance band. His Ministry went on to be signed with Arista, only to be manipulated into producing quite a limp dance LP. But not to be squashed by Al's admitted sell-out failure, he bounced back with the 1986 Sire records release of "Twitch." Although not a bad slab of techno-disco, Ministry were still a far cry from the menacing techno-rock machine that they are today. Enter Paul Barker and the bands definitive release "The Land of Rape and Honey." The collaboration of Al and Paul seemed to provide all the ingredients for brutally loud and innovative, truly modern music and most of all, hard hitting intense lyrics. Two LPs later and Al and Paul's Ministry are now being embraced as the new metal Gods. What a strange turn of events - something I don't think any other band has accomplished. Anyway, I got to talk to Paul in August just after the Lollapalooza tour. I was too late asking for a photo pass so I got no good photos, but we've reproduced some video stills from the bands live video "In Case You Didn't Feel Like Showing Up" from their 1990 tour. Well, here we go.....





Paul: Didn't I talk to you in the course of the Lollapalooza tour?

Al: No, I saw two of the shows but never made it backstage.

Paul: Well, Ministry will be back in the L.A. area in December. We're gonna come back through...

Al: Oh, that's good to hear!

Paul: Yeah, ha ha. You didn't get enough the first time?!

Al: Actually, I didn't...

Paul: Well, we did do an intentionally short set actually.

Al: Did that have to do with Lollapalooza logistics?

Paul: Well, they wanted us to play an hour and at the beginning of the tour - like the first few weeks - we were playing around with arrangements and set lengths and that sort of thing. And we just felt that what we cooked it down to was pretty much what we wanted to say to the Lollapalooza crowd. We didn't actually want to blow our wad - we want to play about 70 minutes to 90 minutes on our own tour. We wanted to save some songs.

Al: When I first heard that Ministry was gonna be on the Lollapalooza tour I was kinda disappointed because I didn't want to see you guys there, with those bands, at that place...

Paul: Right, of course...

Al: I wanted to see you do a full production on your own.

Paul: Well, it was a challenge for us... it's so funny because in retrospect we just went out there and did what we do. The only problem was that we didn't have control over the environment as much as we like to, the length of the set as we like to. But from all accounts, people really enjoyed the set nevertheless.

Al: Oh yeah, it was totally great, but BUT... I got the feeling that maybe it was just a bit over powered with the guitar thing. Did you do that to appeal more to the Lollapalooza crowd or...

Paul: No, no, we intentionally played guitar songs. Um, I don't really know all that we're going to do for our own tour since we haven't rehearsed it yet... I mean we'll play a couple more songs off the new record and a couple more of the old ones but we want to make sure that we are "live." Some of those older songs can't really be performed live, they have to be either sequenced or have to have big loops or that kind of thing. But we want to have a live show and that is part of the reason why the guitar songs work.

Al: Of course. How much of the other parts, besides the guitars and the live drums, um, was it sequenced or taped or...

Paul: No, we didn't have any sequencing or tapes. What we did for "N.W.O" or a perfect example would be "Supernaut" where there's that "ching- chang- ching-chang", that grind loop kinda thing. That's the keyboard player holding down a loop. The keyboard player held down loops whenever there was a sequence, what we would consider a sequence thing because certainly in the studio it would be sequenced, but live it's a loop. And it's perfectly timed to be the exact BPM, the exact tempo. Whenever the

keyboard player stopped playing it, it would stop, in that respect we could add free verses or shorten things up at will. We weren't slaves to a machine. The only slave we had was the tempo, and we want that.

Al: So all the samples were played live?

Paul: Yeah, pretty much, the only things that weren't live per se, were the looped stuff, the obvious loop stuff. Like "N.W.O" had that bongo loop, the "hey hey hey", that business was in the loop, that kind of shit. All the spoken word stuff and all the sound effect things, those were all played live.

Al: And who did you have in the line up for this live tour?

Paul: Well, there was Roland Barker, my brother, on keyboards, we don't look alike. Bill Rieflin was on drums, Mike Scaccia was on guitar - the guy with the long hair on the far end, Sam Ladwig was the guitarist that played between Mike and Al with very short hair. He just came out for like the middle five songs. On Al's right was Mitchell Bassin, one of the guitar players with Treponem Pal and Al and me.

Al: Did you do the whole tour?

Paul: No, actually I did the first five weeks and then took two weeks off. My wife had a child... I only missed six shows, there was a lot of travel during that part of the tour.

Al: When you guys record and mix, it's always Hypo Luxa and Hermes Pan - Al Jourgensen and yourself - what part of that are you involved with? How do you split up those things?

Paul: Well it depends.. we both equally mix. Some songs Al mixes and some songs I mix - sample manipulation, I do most of that, um, sequencing we collaborate on that, song writing, we collaborate on that. I mean, there's a lot of pre-production that we do at home - sampling and that kind of shit. As far as arrangements go, Al does most of the arrangements - but it also depends on the song. He does all of the lyrics and he does all of the vocals.

Al: There was a credit on the new album for you doing some vocals.

Paul: Um yeah, actually sort of, yeah, the vocals on "Corrosion" are mine. But they're all sampled, you know...

Al: There's all these myths about Ministry mixing sessions where you guys just get ripped on acid and stay up for days...

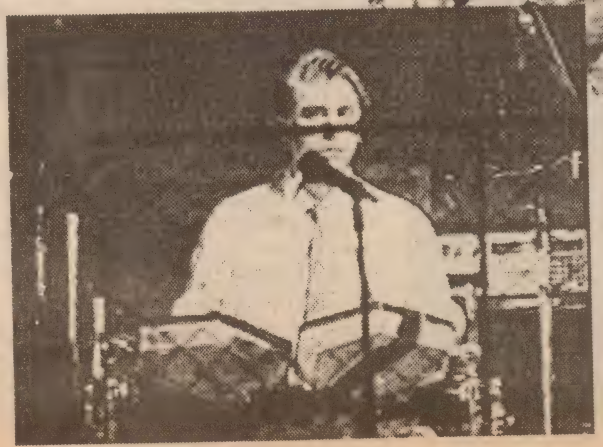
Paul: Well, we try anything once!! I don't think it worked put it that way.

Al: Is that what you tried on the last album?

Paul: It didn't work! It didn't work very well, like I said, we'll try it and whether we end up keeping it or not that's...

Al: It sounds like a lot of fun.

Paul: Well, sometimes it is a lot of fun and sometimes it's a chore. We always want it to be fun but there is a lot of pressure and we get tired and we want to get it over with. Like we're going to go in for four days and do a remix of "Just One Fix" as a single and then we're going to do a video for it the next weekend. Phew, that's going to be a lot of work... I can foresee that it will be a lot of work. Hopefully, it will be a lot of fun, maybe we'll be able to slam it together or it will just fall into place - that sort of thing - but you never know. Part of the problem with the last album was that we just got so fried, we were working so hard on it, we were banging our heads against the wall and it just seemed like we weren't getting anywhere. We were so fucking frustrated and we didn't know if we could write a song anymore and could hear anything anymore - just everything. When you do it all yourself you have just yourself to credit - 100%. There's a certain degree of self doubt and those are the challenges - that's why you challenge yourself.



Al: As far as support engineers, and people helping out, Howie and Critter were mentioned?

Paul: Oh yeah, absolutely. Critter was there throughout the whole thing, we had a sort of falling out near the end but his help was 100% for sure. And Howie's as well. They had everything to do with getting the record done. Howie actually came on tour but he's not going to do the rest of the tour because he wants to concentrate on his own music. He was out on Lollapalooza doing the keyboard setup. Making sure everything works, that sort of thing.

Al: You mentioned taking that long to record and losing sight of the whole thing, I was wondering when you get samples and effects for particular songs how you decide what works and what doesn't? Do you go through a lot of different samples?

Paul: You mean, when you're working on a song?

Al: Yeah, when you're actually putting it together.

Paul: Yes, we pretty much go through everything we have in the library.

Al: With something like "Psalm 69" with the various vocal samples, do you ever question if it is getting too cheesy or silly?

Paul: That song is intentionally cheesy, believe me! But, I mean we throw out ones that were even cheesier, just hilariously bad ones!! We could do this if we were a joke band or something - they might fit perfectly or they might be hilarious but you don't want to have to live that kind of thing down. There's a fine line between ultimate cheesiness and just cheesy enough to get away with it.

Al: A song like "Golden Dawn" had some vocal samples that just made it so chilling and serious and then there's "Psalm 69" which was sort of the same subject but just way light hearted...

Paul: Oh, totally yeah, we think that song is hilarious. We just want to make a mockery of organized religion and that is part of it - the whole idea of televangelism, I mean give me a break! What can that do for you?

Al: That theme comes up a bit with Ministry?

Paul: Uh, yeah I guess it did with "Deity", and let's see, what about on "The Mind..." record... well, "Faith Collapsing" but that was more of a socio-political kinda thing. Kind of a totalitarian thing - less spiritual put it that way.

Al: Those previous albums were in a much more serious tone altogether than this one.

Paul: Oh yeah, glad to hear it. Yeah, we think this is a hilarious record - or we think it is a humorous record and we are very happy about that. I mean it has its heavy moments, but it has its lighter moments, "lighter", "humorous" if you will.

Al: That is a little bit of a change for Ministry, how do you decide which is gonna actually be Ministry or what will go off to be 1000 Homo DJ's or Revco or whatever?

Paul: Primarily... what gets finished. We worked on so many songs during the course of working on this album. We might be enthused

about a song up to about 90% of it's completion and then get totally burnt out on it and just not have the wherewithal to finish it. It's like suddenly, we don't really care about the song, it might still be a cool song but we don't really care about it. We realize that it is often times easier to just start from scratch and write a new song and hopefully the enthusiasm will carry you all the way through to the end of that song. On the other hand if we come up with music that we don't feel would fit within the very narrow parameters of what we want Ministry to sound like, then we might think that it is a valid, good song but just not Ministry material, we would work on it to a degree that it had its own identity and then just put it aside and get back to it later. Because you don't always feel the same way everyday, you're just not that one dimensional, so you can play around with it. We are fortunate enough to have the luxury of being able to release music under different monikers and they each have a different flavor.

Al: What are those parameters that define Ministry? I always thought of Ministry as pretty serious business.

Paul: And now you're thrown for a loop with the new record?

Al: No, well, yeah to a certain degree.

Paul: Well, you can only take yourself so seriously, you know, and now that we're becoming real popular... A lot of people think that we are just gritting our teeth all the time as we walk down the street, that kind of thing. We can only make fun of ourselves and realize that, hey, we're not washing dishes or we're not working on cars and we have a good job. That kind of thing... and not get too bogged down in the art side of the whole thing. Just allow us to express ourselves and as far as Ministry goes, just make the harshest, most abrasive music we can. That doesn't mean that the lyrics can't be humorous or there can't be a humorous side to it, just make it sound really beefy and hard.

Al: As far as being that hard, and now that you are getting popular with that crossover appeal, do you have to go that route?

Paul: No, we don't have to do anything! It's just an ideal that we want Ministry to be. When we started working on 1000 Homo Dj's stuff I told Al "Let's make 1000 Homo's the loudest band in the world." I think that would be hilarious. It's the kind of thing where you're just working on it and something just pops into mind. But as far as Ministry is concerned, we will continue to make Ministry hard, because that's what it is. And we have the Cocks for total sarcasm, for total irony. We have 1000 Homo's for stupid, 70's kinda rock shit.

Al: With Ministry, the slower, droning, synthesizer stuff was stuff I really liked and enjoyed as well, but it wasn't that "hard"...

Paul: No, it wasn't hard at all...

Al: Will we see any more of that from Ministry?

Paul: It's possible, yeah. "Scarecrow", that's a fairly fat song, not particularly hard but huge nevertheless, hm, like I said, it's possible. The way we went about writing "The Mind..." record was different from the way we went about writing this record and also the way we went about writing the "Land of" record was different... I mean we just set up different parameters, we say to ourselves "Ok, we want to do this new record and we want to do it like this." and we see what happens. You see, this record was intentionally harder and intentionally had more guitars in it - to see what would happen!

Al: I didn't know if that was something you could step into, win over a big audience and be stuck with the big rock guitar sound.

Paul: No, I don't think so, we'll see what happens. I mean we're having fun with it so we're not tired of it yet. We think there's still some latitude, somewhere to go with it. But we don't want to make our next record sound like this one, I mean that's not very interesting. Just because you have a successful formula doesn't mean that it isn't challenging anymore, like, the Cars for instance, where every song sounds the same.

Al: Then again, even on the new album you have those two songs "Corrosion" and "Grace", which are both really good, but are off in an entirely different direction.

Paul: Um, yeah, well maybe that's what the next record will sound like. I mean there is guitar on those songs...

Al: It's not those big rock riffs.

Paul: Yeah, they are not songs written on guitar, put it that way. We'll see what happens. We are eager, actually, to start writing the next Ministry record.

Al: That's good to hear. When did you start working with Al Jourgensen?

Paul: In '86, right after "Twitch."

Al: You seem to be sticking it out with him, most people can't seem to put up with him for that long it seems?

Paul: Yeah, I suppose, I mean... we're able to work together and we have the same visions, the same ideals and um... it's fun for us! Everybody has their breaking point or their ceiling whatever, that sort of thing and it does get crazy, I do leave and that sort of shit. Oh yeah... But we do want to work together so there's a certain give and take there.

Al: It seems like a great combination.

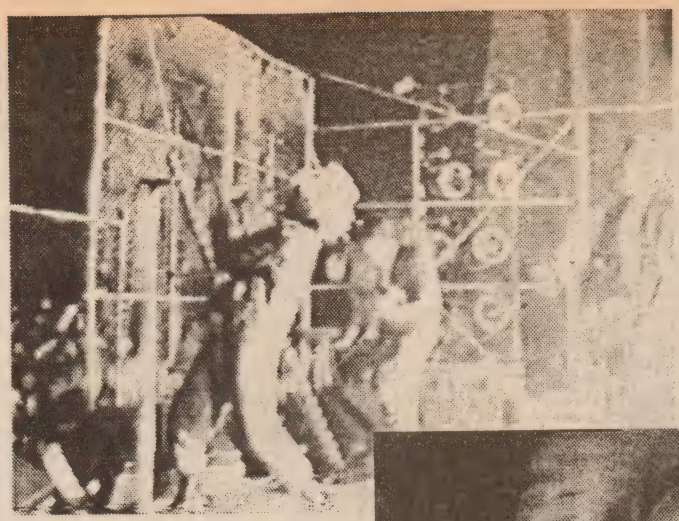
Paul: Well, thanks. So far so good.

Al: Is there any reason why the official Ministry is just you two guys, and maybe not at least William who seems to be a consistent musician?

Paul: Well yeah, we certainly want to work with Bill all the time but he lives in Seattle. That's the bottom of it, we can't afford to have him move out here and he doesn't want to live in Chicago either.

Al: Do you feel that you ever want to do that sort of "band" thing...

Paul: Yes of course, we've always wanted to but it just never worked out. Since I've been working with Al, I mean, that's why I moved to Chicago, because I wanted to work with Al in Ministry. When I first started working with Al in 1986



Roland was the keyboard player and Bill was the drummer, I was the bass player and Al was the guitar player and singer - that was the band the four of us. From that tour on he invited the three of us to move to Chicago and work with him, and join the band, that sort of thing. Those guys didn't want to do it, that's what it boils down to. But on and off whenever Roland is around he is welcome to help out, that sort of thing. Al has always strived for that, to have an actual band.

Al: Now I hear there is talk of you guys moving to Texas and putting Luxa-Pan Studios together.

Paul: Um, well it's... I'm living in Chicago right now but once we get off tour we're going to move, yeah.

Al: You, um, your family and Al's family?

Paul: Yeah...

Al: Isn't that a tough thing to do?

Paul: Not really, everyone is ready for a move. It will be alright.

Al: Is that something that is being set up right now, as far as a studio, or is it something that you guys are going to have to do all by yourselves?

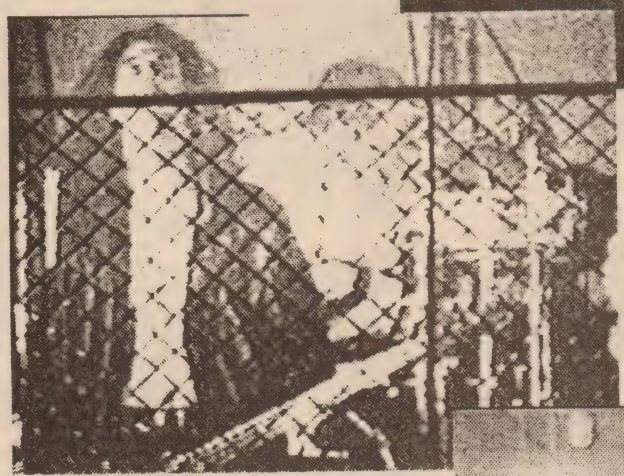
Paul: We haven't purchased any property yet, but we do have people working on our behalf, so before... Let's see, in October we'll be able to go down and snoop around and see if we can find something.

Al: Has it gotten to the point where you have to get out of Chicago Trax Studios? You must spend a lot of time there.

Paul: Oh yeah, it's our second home.

Al: With your own studio, you would live there!

Paul: Yeah, but we would be investing in ourselves. We have always wanted our own studio, ever since 1986 when I first started working with Al. But, you know, once you start making a little bit of money you realize, ok, I don't have to fling ash, now I can just concentrate on music and yet you're still paying everyone else. You're not really making any money because everyone else is making money. Now I think we're at the crux here.



Al: Getting back to the tour for a second, Gibby came out and did the "TV Song" but he didn't do "Jesus Built My Hot Rod."

Paul: No, we weren't prepared to do that.

Al: Someone told me there was some legal reason that he couldn't perform that song?

Paul: They don't know what they're talking about, fuck you man, you can do anything you want in a live situation, get out of here! Whether it's recorded or not or if someone wants to release it, that's... if there were any problems then that is when it would come to the floor.

Al: As far as not being prepared for that song, I had read that when you recorded the song it was a matter of giving Gibby a microphone and he went off.

Paul: Oh yeah, well sure, but that's not the band. We would have had to have rehearsed it, that sort of thing.

Al: Was he along for the whole tour?

Paul: To do that sort of "TV Song" mockery... No, um, he came out when I was here in Chicago with my wife and new born, which was in Texas - Dallas and Houston. And I guess he decided to fly out to L.A. That was really the only way that he could be incorporated in the set at all, off the cuff like that. That's it. We intend to do that song when we do our own tour in December.

Al: With or without Gibby?

Paul: With Gibby, I think so, yeah, it would be fun but we'll have to see what happens.

Al: Yeah considering he has his own band plans too.

Paul: Yeah, exactly. Well, is there anything else meaty, I've got to go meet somebody?

Al: No, not really, just a couple quick questions about particular songs?

Paul: Ok, sure.

Al: The drill sample used on "Thieves", was that from the movie "Communion?"

Paul: No, that was from a sound effects disk! Ha, ha....

Al: Well, it's a pretty good drill!

Paul: Yeah, it's a pretty fair drill. "Communion", that reminds me I guess there's a pretty decent drill playing in "Hell Raiser" or something, one of those fucking blood and guts movies.

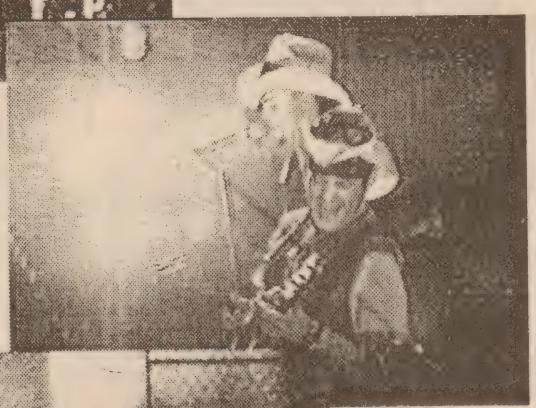
Al: What about the crow in "Cannibal Song", was that just off some sound effects disk?

Paul: "Cannibal Song".... um, yeah as a matter of fact it was, absolutely. The sound effects crow.

Al: Who did the vocals on "Hizbollah", or for that matter what was going on there?

Paul: What was that... I'm trying to remember what we, um, actually it was from a Middle Eastern tape and we had the rhythm track and we had this Middle Eastern track and we wanted to see if it could work together. So that's what we did. It's common, I don't know if you've heard any of these Middle Eastern tapes...

Al: Oh yeah...



Paul: ...but it's common for all the music to be totally ducked out when the vocals come in. So there's very slight music and the vocals are like really loud and then when the vocals stop the music rushes in, like a compression, you know what I mean?

Al: Yeah...

Paul: Yeah, so even though the vocals are in there, there's still music underneath from the actual... I mean we totally pirated it, in other words.

Al: Wow, so you don't even know what's going on?

Paul: Naw! No, we don't know what's going on - ever! We never know.

Al: I really like that song.

Paul: Yeah, it's pretty cool, I mean it's an experiment.

Al: What about the song "Flashback", was that about anybody in particular?

Paul: That's more or less a fictional story telling situation, it's not an autobiographical thing or, not to my knowledge I don't think it is biographical either.

Al: Someone is awful angry at someone else!

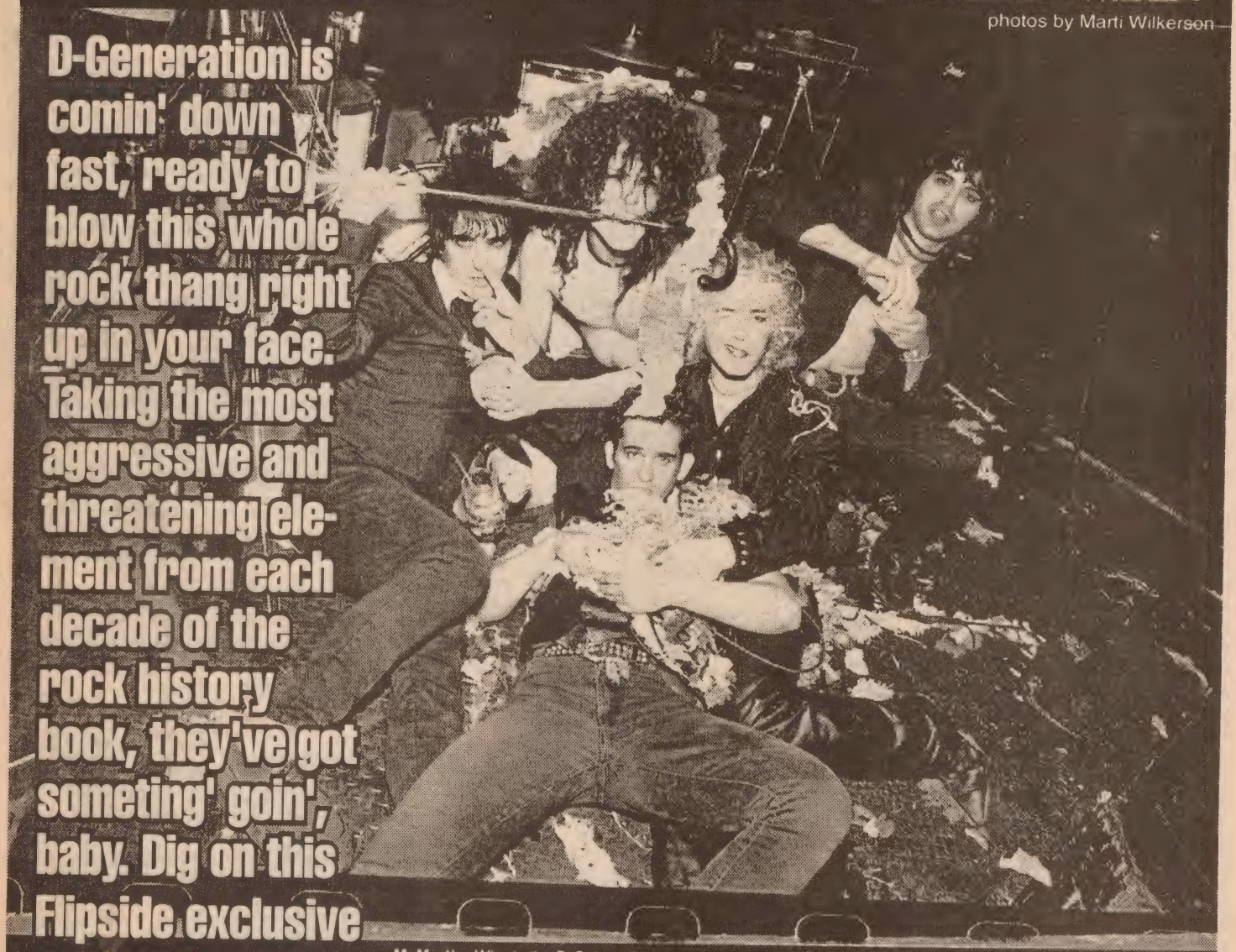
Paul: Yeah, it's a fairly angry track...

Al: Ok, well that's about it, hope to see you again soon...

Paul: In December!

D GENERATION

photos by Marti Wilkerson



D-Generation is comin' down fast, ready to blow this whole rock thang right up in your face. Taking the most aggressive and threatening element from each decade of the rock history book, they've got someting' goin', baby. Dig on this Flipside exclusive as they lay out their plan for world domination. You heard it here first, as usual, fuckfaces. - Martin McMartin

McMartin: Who is the D-Generation?
Richard: I'm Richard Bacchus, the Atomic Elf/guitar player.
Jesse: I'm Jesse Malin, the song and dance man.
Howie: Mr. Howard Pyro III, bass.
Danny: I'm Danny Sage, I play guitar.
Michael: I'm Michael Wildwood. I play fuckin' drums.
McMartin: D-Generation seemed to come out of nowhere and create a sensation. What's the story?
Jesse: Last August we got together and started rehearsing and goin' through different members, trying to get the right thing together. We played our first gig in December at a Green Door Party, which is a club a couple of us do here every month where we deejay, and try to play records you don't hear on clubs or the radio.
McMartin: Have you guys done anything in the past worth mentioning?
Jesse: I used to play in a band called Heart Attack. We were in Flipside and on one of those compilation tapes. We played California a bunch of times from like 80-84. Danny was in the band also.
Howie: I was in Freaks, and uh, the Blessed, which doesn't mean anything (mumble, mumble).
(Other members mumble a few past projects, basically looking eager to get on with what's up with D-Generation.)
Jesse: We've all been connected in some form or another for about the last ten years.
McMartin: Before I got into town, I heard you guys described as a cross between early Cheap Trick and the Dead Boys. How do you peg yourselves?
Jesse: Whatever people say is alright. I think it's loud, dirty, melodic. We're not metal and we're not total punk rock. D-Generation's an attitude more than anything.
McMartin: Are you an extension of what the Dolls started, or is there more to it than that?
Howie: The problem with that is that awful bands like Faster Pussycat probably think that's what they're doing, and we wanna disassociate ourselves from that 'cause they've got it all wrong...its so retarded.

Jesse: We don't want to be retro or just keep the spirit of the Dolls, Pistols, or Stooges alive, we know its 1992 and we have a lot of influences, and unfortunately we don't like many new bands or new records.

Richard: I guess that's how the band came sprang out of the Green Door parties. People would ask us why we didn't have bands play and we'd say "No, 'cause we don't like many new bands."

Danny: We're not carrying any torch, or keeping anything alive.

Jesse: People are lost and the thing we wanted to do in D-Generation, is that I wanted a band that was like a gang, and that's what I feel we are. Bands like the Clash, Ramones, Stones, or Dolls had that feeling, but these days it's more like some songwriter and a few musicians around...We want people to come around and feel a part of what we're doing, to share a scene, feel the same energy, attitude, and disgust for the way the world is going. To be a reaction to that. We're very New York, 'cause we grew up here, and we all saw what was going on in the 70's and 80's, but so much of that got so dead and tired. So many people talk about "Johnny Thunders this and that." We're not into that whole junkie-New York-bullshit thing. That's really lame and like doing some stupid 60's Beatles thing like a bunch of hippies. We wanna move on. Rock and roll's about change. To talk about being in a rock n' roll band anymore just doesn't seem to mean anything.

Danny: Yeah, it's become so diluted.

Jesse: The word itself has become so diluted anymore. At one time it seemed like a threat to be in a band, now all you gotta do is turn on MTV and it's right in your house, there's no sacrifice and it's no longer radical. There's nothing threatening, long hair, short hair, skinhead, mohawk whatever...that's all normal.

Howie: I think D-Generation comes down to the good aspects of all those things that are left, we got rid of all the horrible things and held on to the little piece that we still appreciate.

Richard: So many bands these days are missing the point.

Jesse: We want people to get sick of what's being shoved down their throats. It doesn't have to be cool 'cause MTV shows it, and Guns N' Roses isn't the only rock band, Sub Pop isn't the only movement.

McMartin: Well, if the records we're swamped with at Flipside are any indication, there seems to be several thriving so called scenes, or major new bands that have come to identify certain cities, yet none immediately spring to mind as the quintessential band from New York City. Will that be you guys?

Jesse: We're definitely filling that void right now. New York is about decadence, street smarts, etc. We tried wearing shorts and it just didn't work out. (Riotous laughter.) I don't wanna look at a buncha guys jumpin' around in shorts and flannel shirts. It's so straight and boring. Anger and the sexuality, that's just not out there anymore. Bands like Motley Crue and Faster Pussycat pushed the sex, but it seemed so calculated and uptight. We dress up but we're not pretty boys. It's our lifestyle, a commitment not a bit we put on.

McMartin: OK, so it's a year from now and you wanna take L.A. by storm. How could you possibly set yourselves apart from the whole glutton of what you'd consider to be bullshit out on the Sunset Strip?

Howie: Our entire disgustingness absolutely goes entirely against anything we've ever seen like that.

Jesse: We fill a gap. Kids who like anything heavy or angry like L7 or Nirvana, or people that like the Replacements for their songs. We get a real mixed crowd in NY.

Richard: There's a real purity to what we do, yet no one in the band is like a virtuoso or anything.

McMartin: "Speak for yourself," says the rest of the band, ha ha. (Laughter).

I think it's loud, dirty, melodic. We're not metal and we're not total punk rock. D-Generation's an attitude more than anything.

(We digress into a lengthy discussion of what's lacking in the NY rock scene. So what else is new?)

Jesse: Everything is the world right now is too safe and normal. Rock n'roll has become as bad as sports like baseball or football. Major labels own all the independents. You gotta weed through all the shit to find what's real. It's all the same. Hard core is now on MTV and you can see stage diving in every other video. We wanna take what was threatening about everything from Little Richard to the Bad Brains and make it D-Generation. We want people to release all their fuckin' weirdness and emotion and have somewhere to go with it. We want release and explosion. We gotta loosen things up.

McMartin: There was electricity around your show the other night that seemed to cut through the usual apathy. So where does it go from here?

Jesse: We just finished a record and we wanna shop it around so we can reach as many people as possible. It goes beyond shaping up NY. We're really hungry. We wanna fuck with everybody all around the world.

McMartin: Who produced the record?

Jesse: Daniel Rey who did Raging Slab, White Zombie, Circus of Power, Ramones and Andy Shernoff who was the founder and main writer of a band you may remember from the 70's called the Dictators. They saw us and really wanted to do it.

McMartin: When can we find it?

Jesse: Late fall or early winter and we wanna get something goin' out west.

McMartin: Is there a manager?

Richard: Nobody's really shown us anything that we couldn't do ourselves.

Jesse: We hate the music industry and we found people who work in the industry basically know nothing. The A&R people grew up when Men At Work, and the Clash is "Should I Stay or Should I Go" and the Stones is "Emotional Rescue" if they're lucky, ha ha.

Danny: If people's point of reference is like the first Van Halen record then I don't know what that says about the industry anyway. I haven't met any body from a record company that is into anything that is "real" in any kind of way.

Jesse: I think the bands that are good but a little more dangerous are the ones that will really stand out. It's cool that Nirvana got where they are, but we wanna push things in a different direction. People need to realize that you can get even sicker than that. We'll fill that gap.

Get with the D-Generation at Box No. F14, 504 Grant St., NY, NY, 10002.

THE LAZY COWGIRLS

Been a long time since the Lazy Cowgirls had their first interview in Flipside, and much has happened since. Here's an update. I caught up with lead singer Pat Todd at his luxury apartment in Van Nuys to see what was going on. We were just shooting the shit when I realized the interview had begun. At the time I turned on the tape recorder, we were talking about what happened between when they got off their European tour a couple years ago, when they started playing the clubs again almost a year ago and why they "were away from the scene"...

• Interview by Ted

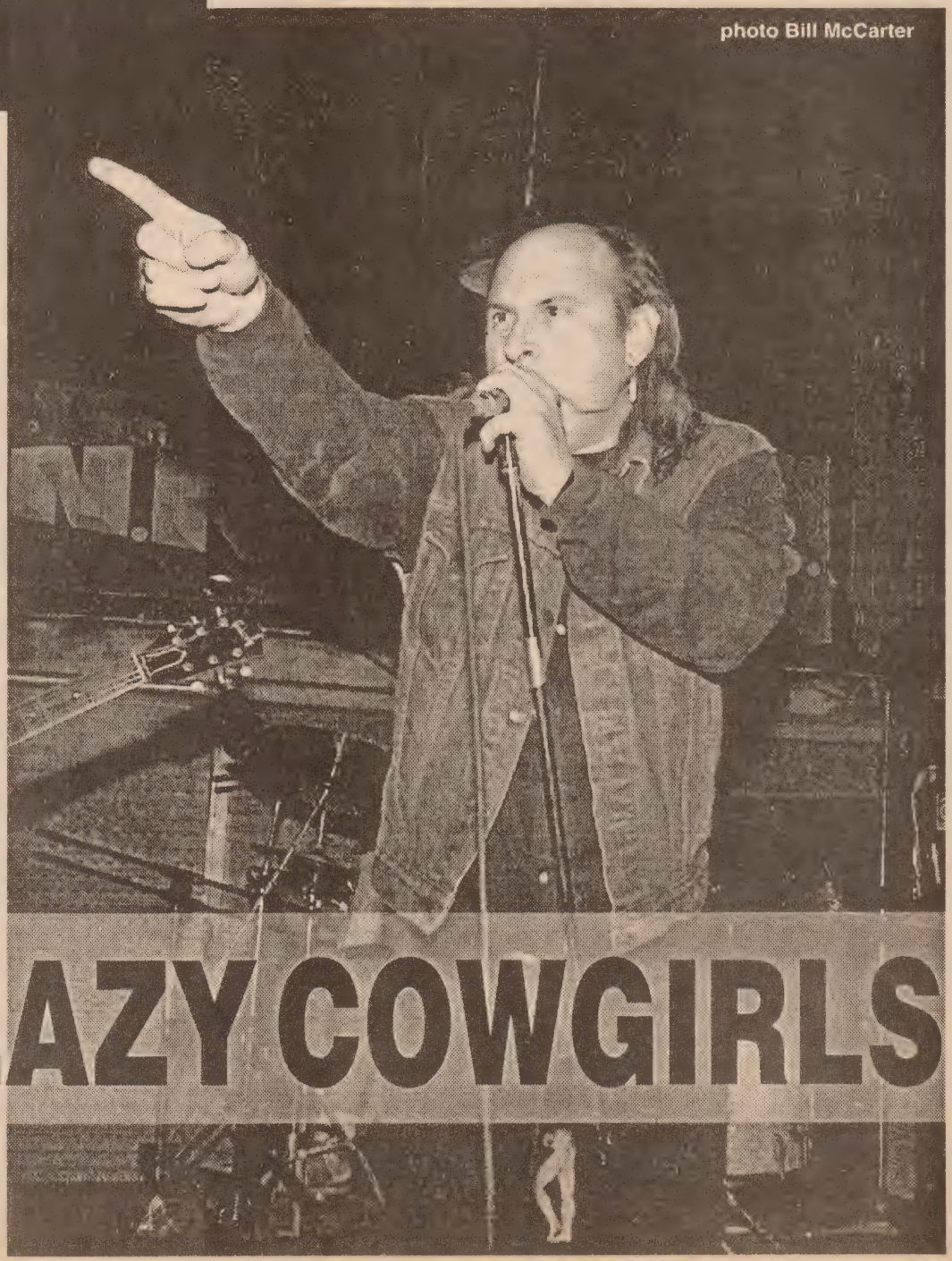


photo Bill McCarter

Pat: To be honest with you, most people never know what they're talking about. I'm sure everyone's run into that. Including in rock magazines. I mean we were never really away from the scene. I guess it depends on how ... You almost have to say what you mean. There was a single. A double single. A remix of a CD. You know, that all happened within a year's time of that year and a half.

Ted: Yeah, but there were rumors going around that you guys broke up. Did you actually ever break up?

Pat: No. Never did. Not one bit. Not at all.

Ted: Are you one of those bands that's just going to kick it forever?

Pat: I don't know. To me that's something that you don't think about. You just do. As long as you feel like doing it, you'll do it. Personally, again, which I feel is very "unpunk", which we never were to begin with (even for the people in the band that never realized it), I like things that last a long time, that have staying power, more than I like "the latest thing". I think the underground is basically as "?" as the "overground". In fact alot of times there are people who are more sincere who like somebody like Barry Manilow than the Lazy Cowgirls or Mudhoney. We don't really fit in that category because we're not that popular, but most of the time in the "underground", people like bands just because they are told to in magazines or they think it's the thing to do. Most people have no real love for music anyway. They just think of it as something to do -- which is fine, too. I'm just saying that alot of times there's not that sincerity. They always tend to build up the "underground" as this big sincere "alternative". That's a stupid word, anyway. "Alternative" to what? To life? Are you going to kill yourself? What is it? I don't understand these words usually. We don't really have that much to do with that whole thing.

(we start talking about this and that, and soon start talking about changes. Thus the inevitable album vs. CD question which went out of style about two or three years ago.)

Ted: How do you feel about the switch from vinyl to CDs?

Pat: I don't really care. I mean, to me, I don't really think about it much. Someone gave me a CD player and I bought a bunch of CDs. But I still have records, too. I really don't care. Of course, they're just selling you CDs because it's planned obsolecense, but I don't mind. It doesn't matter to me one way or another. I don't think you can worry about things like that too much. If you spend your nights worrying about vinyl to CD and you don't really do anything else with your life...

Ted: (laughs) ...you have problems! You're really bored!

Pat: CDs are fine by me, one way or another. I'm more interested in what's on the CD.

Ted: What bothers me about CDs are that all the companies tell you that if you take care of them, they'll last forever, but I've heard from various sources that CDs deteriorate, or oxidize or something in like 8 years or so.

Pat: Well I don't know the facts on that, but someone told me that that was just the early bunch. Someone said that after the first three or four years now, that they don't do that anymore.

Ted: That would be good. I want my CDs to last forever. If that's the case (deteriorating) with CDs, I'll keep buying records. I love CDs. I like not having to turn them over ...

Pat: They're really handy. You're right. There's no

doubt about it. The size, the handiness. They only thing I'll miss about albums is the size of them, you get to look at the cover, and the art because it's big. That's the only thing I'll miss about albums, really. And also, albums are kind of interesting because they age, just like people. You know, they pop, they crack. They become old just like people do. I think that's kind of neat. Hopefully they have character, just like people. That's just a romantic idea. It's not very important. What's on them is the main thing.

Ted: So what do you have coming out on CD? Actually, all your old...

Pat: Everything is coming out on CD, just about. "Tapping the Source", the second album is out on Bomp on CD. It's also coming out on Dog Meat in Australia and on One Plus Two Records in Japan. "Third Times the Charm" plus about nine other songs came out in Australia. It's got a bunch of things that's not been on anything else. That's out. "How it looks...How it is" just came out. It's got "Third Times a Charm" EP remixed (on Sympathy). "Radio Cowgirl" is coming out on CD, on Sympathy, plus all the Sympathy singles. So everything is coming out on CD.

Ted: Are you still going to stick with vinyl? With 7"s?

Pat: You know, that's like something that if it comes up, and if it's something we want to do, of course we'll do it. But you know, you don't plan on things like that. You don't say "We're going to do 7"s forever". I mean, if it comes up and works out right, something we want to do, we'll definitely do it. We have nothing against doing it. Is that what you're asking?

Ted: I was just wondering if you wanted to keep it alive.

Pat: Not necessarily one way or the other. I'm not into leading any crusades or waving any banners that aren't of any interest to me, myself. And none of us, either, we have no interest in that.

Ted: What were the circumstances behind Keith Telligman and Allen Clark leaving the band?

Pat: It really isn't no big deal. It's not a big deal for us or them. It's not a big deal anymore. That was over 2 years ago. People just go their opposite ways. Grow apart. People want different things. It's about that simple. I'm sure you have a friend that you don't hang around with anymore. No hard feelings on my part one way or another. I've heard a million stories and none of these people I heard the stories from were ever there. They don't know the inner workings. It was just a splitting of ways. That's basically it.

Ted: Who are your new members? Where did you get them from?

Pat: Ed Huerta is the drummer. He's played with the Jack Brewer Band. And he played with Moist and Meaty for some years. He sings back up vocals. Michael Leigh is the bass player. He also sings background vocals and he sings lead on a song. I've known Michael for a while. For a few years now, I guess. We just were friends, good friends, and we just asked him if he wanted to play. He said "Yeah", and that was more or less it. He's from Indiana.

Ted: Did you have him come out here?

Pat: No. We met him out here. He was like a big Lazy Cowgirls fan and he's very much into the same ideas. He was a big fan of the band.

Ted: Is that why it took so long to get the new members? Because...

Pat: Yes, because we are very picky. Yeah.

Ted: How many people did you go through?

Pat: Well, it was hard finding anybody. This sounds terrible because it (sounds like) we're such a big deal and we're not a big deal. It was hard to find people that we thought were qualified in our way of thinking. We did not try out that many people. We tried out some people, but not a ton.

Ted: Now is this the line up that plays on that double 7"?

Pat: No. Not really. It was me and Doug, or DD Weekday, Doug Phillips...

Ted: Why did he change his name to DD Weekday?

Pat: There used to be a band in Indiana who were this really terrible hard rock band, someone called themselves Jo-Jo Weekend, and this redneck guy used to call Doug, Dangerous Doug or DD Weekday. It was like a parody of that and it just stuck. It's on some albums one way and others the other way. Anyway, he's on guitar and I'm on vocals and Len Kerringer, who played bass with the Creamers, plays bass and sings some background vocals. A friend of ours, Johnny Espisido, who was maybe going to be in the band for a while, he plays drums. And a friend of ours from Europe, in a band called Les Maniacs, he's their bass player, singer/songwriter. He played acoustic guitar on one song. That's pretty much the whole thing.

Ted: Did you get a lot of flak for that "acoustic" song, "Repeat After Me"? I think that's one of the best songs you've ever done. I remember telling some people when that 7" came out and they were kind of like "Oh, but I hear there's an acoustic song on it!".

Pat: That's misleading completely because there's acoustic guitar in the background, and that's about it. But who cares? We don't care what people think. There would be people saying that the song wouldn't have been done by the Cowgirls two years ago or some

If you like what you're doing and you think it's really good, you can't care what anybody else thinks. We do what we like the best we can.

D.D. Weekday - guitar, Ed Huerta - drums, Pat Todd - vocals, Michael Leigh - bass.

Photo Bill McCarter

bullshit like that, as if they knew the inner workings of the band and knew when the song was written, and knew what the band wanted to do. To be honest with you, none of these people... opinions are opinions and facts are facts. The song was written for "How it Looks...How it is" type of time and it never got done. In fact, in those days, those guys were wanting more slow songs. At the time I didn't want to do the slow songs.... So we didn't end up doing it, probable got passed by so quickly that no one remembered it and then we wanted to do it and brought it back up for this. Again, I think that some people judge the Lazy Cowgirls on their way, but I hope people judge things on the facts. But the song is a Lazy Cowgirls song. How could it not be a Cowgirls song? It's us on there. And it's just as sincere and just as rough and the same kind of temperament... That's like saying Woody Gutherie would've been better if he played electric guitar or played louder. Or that the Ramones should've had acoustic guitars and they would've been more popular. People tend to forget what it's about. I think that's a very simple way of looking at that and mainly superficial way of looking at that. You wonder what they ever thought about you to begin with. We didn't get that much crap. In fact a lot of people thought it was the best thing on that double single. And some people didn't like it. But mainly it got really great reviews. If you like what you're doing and you think it's really good, you can't care what anybody else thinks. We do what we like the best we can.

Ted: Have you guys recorded a new album yet?

Pat: No, not yet. We could, but we're not in the position we want to be yet. We got enough songs. We got about 14-15 songs that we already know, plus about 12 more that we don't really have ready yet. We're going to wait and see what happens with record labels.

Ted: What exactly are you looking for? Do you have anything against major labels?

Pat: Not at all. Not at all. We just want something that we're pleased with. That we want to do. That we want to be a part of. We wouldn't be against signing with a major if it was something that we wanted to do. And we wouldn't be against signing with a bigger independent label. Whatever. Whatever happens. Whatever we can get. Whatever suits us best. Whatever's available.

Ted: How do you feel about the new material?

Pat: Everybody says this, but I mean it this time, these are the best songs that I've ever done. It's just because they're the best songs. It has nothing to do with the time period that they're done in or anything. I'm really pleased with the new material. To me, I don't think there is any difference. It's the same kind of basic music. Hopefully it still sounds like what you think the Lazy Cowgirls are.

Ted: When you guys were deciding to move from Indiana, how come you didn't move to New York City, where there already was a scene that had that rough rock and roll sound with bands like the Dictators and the Ramones?

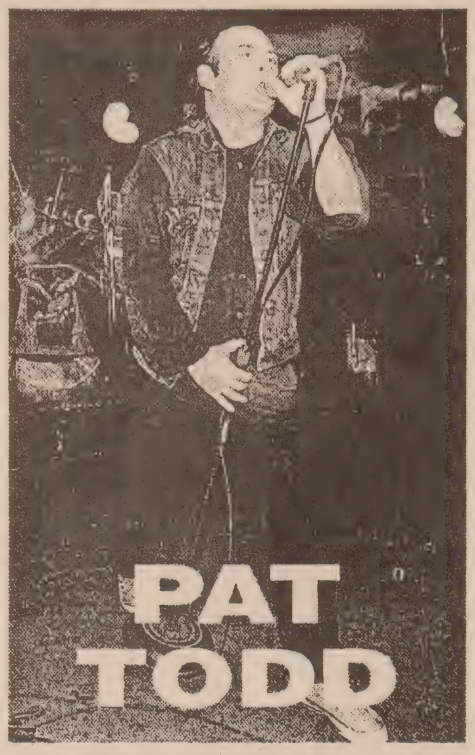
Pat: I don't think we ever really gave it much thought, to be honest with you. We were just moving to a larger city where there were places to play and hopefully like a musical future. So we moved to Los Angeles because we knew some people here and it was the easiest thing to do. We knew no one in New York, nothing of the lay of the land, so we thought this would be a little easier for us to survive, considering we all moved here and had no money and no jobs. We figured whatever gave us a headstart, we'd better take it. That's kind of a misconception, because the Lazy Cowgirls are not from Indiana, as a band. In other words, the people were from there, but the Lazy Cowgirls formed towards the end of 1983 in Los Angeles, and started playing in Los Angeles in 1984. When I say "we", I mean me and some friends. Doug was one of them. That was with a different band. That band did not work. Came and gone within a few years. That's not very important, because where someone comes from, even though it has something to do with how they are, past a certain point it no longer is what makes (them). You know, what's important is the person.

Ted: Now you moved to "make it"...

Pat: I guess, whatever you call "make it". Everybody has different definitions.

Ted: How much of this "mission" do you think you've accomplished?

Pat: Again, it's all relative. Some bands would say if you could play on Saturday nights and on a decent bill, you can play out of town and draw people, and you have records, that's very successful. And in a way, they're



very right. You know, that's true. We are successful in those ways. But you always want more. I think that's the weakness of human beings: you always want more. And we're no different. Just as weak as the next person. (laughs)

Ted: So how far do you see the Cowgirls going? Now with all these bands that have been around for a while, they're finally going places. The scene is breaking open.

Pat: I don't think we have a master plan beyond doing what we want and trying to be successful as possible. By that I mean mainly doing good work first, what we think is good, and secondly, financially and all that stuff. Of course you'd like to make a trillion dollars. I'd love to buy a '59 Cadillac. But I don't know if we will. We're just going to keep trying to do what we think is good work and get as popular as possible.

Ted: Does it bother you when you see new and upcoming bands who play the same type of rock and roll, like the Muffs, going farther in a shorter time?

Pat: Well first of all, I have no control over what you or anybody else likes or does, and I have no control over the Muffs being popular or unpopular. To me, I wish them all the success they can get. Anytime you waste your time thinking about things like that, and we all waste our time thinking about stupid stuff, let's face it, is detrimental. I'm at the point where I really don't care. I wish bands good luck. I'd love them to get so popular that the record companies will want to sign all good Los Angeles bands. To me, I think it's very unimportant. I think when you worry about stuff like that, you're being stupid and trivial. And I have been stupid and trivial in my life before about things like that, but not right now. I don't think they have anything to do with us. They don't control our destiny. They have their own selves to worry about.

Ted: I was just wondering if it would actually bother you having these "young whipper-snappers"...

Pat: No. Not at all.

Ted: ...or does it push you, make you want to try harder?

Pat: To be honest with you, I don't need a push. It's already there in myself. I don't really need a push from anybody. I just want to make this clear: I like them. I think they're really great. All I'm saying is bands like that, what they do has no effect on us. In other words, they don't cause us to me less popular or more popular when they get more popular. Right? They have nothing to do with us. I don't resent that or anything. It's silly to resent that. I happen to think that they're really great and should sell a trillion records. I think that the Original Sins are great and should sell a trillion records. I think that the Lazy Cowgirls are great and should sell a trillion records. Anytime a great band is popular, it's good for the world.

Ted: I get the impression that you're very closed-minded and I know you don't go out to very many shows. I was wondering, do you do that on purpose so you don't get influenced by other bands and so you can keep your music as pure as possible?

Pat: Uh...not really. Because really I'm not probably interested. I don't mean that to sound like a big deal and "I'm so great". It's just that I think that, I always say this -- it's a cliche of mine, if it doesn't speak to you you're really not too interested in it. I'm just not that interested in seeing that much. I don't think I'm closed-minded. I'm probably the opposite. But I just don't find much that moves me or is very good to me. I finally realized that as you get to be doing things yourself, when you get so wrapped up in your own way of doing things and what you want to communicate, your ideas, you live and breathe them in a certain way. I don't mean that to sound pretentious but, you just do. You're always thinking about it. You're always writing and singing or whatever. You're working on it, the ideas you have. I don't think you become close-minded, but you lose something. Something gained, something lost. That type of a thing. You do lose some of your fandom and you do lose some of your time to put into some of those bands. There's probably somethings that I'm going to miss, that I'll like, and find out about in 10 years. But if that's part of what I have to do, to do what I do, then I don't mind.

Ted: Yeah. If I was in a band that was somewhat original and I was doing something good, I think I would not go out and not buy records and purposely shut myself from everything just so I would not get that outside influence, either consciously or unconsciously.

Pat: I would agree with you, but I also disagree with you because I think that if you don't want to become jaded or boring like so many people become, you do have to keep your batteries and your innocence and your spirit recharged. I like liking stuff. I love to see bands, movies, read books. I love to find stuff that I really like. They're few and far between, but when I do, it's great. I think that improves you and your music. It revitalizes you inside and keeps your stuff fresh. It keeps your motivation. I love going to see a great band if I can. It doesn't have to be the same kind... Another thing people have a misconception with the Lazy Cowgirls is that they think that we like everything that they think sounds like us, where we don't think we sound like them at all. We know we don't and we don't even like most of the stuff that people think we like. I don't want to get into the specifics because I'm not out to point how bad or good something is. There's no point in it. Who cares what I think? All I'm saying is they tend to think that we like any band that (sounds like us). The thing is, is that we tend to judge music or anything, in our own way. It's just for ourselves. It's not like we go out spouting how great this is, or how horrible they are. We could like somebody with an acoustic guitar more than we could like a band with two buzzsaw "punk rock" guitars.

Ted: What did you think of the American Soul Spiders writing that song about you guys? ("Lazy Cowgirls" 7" on Sympathy)

Pat: How could you not be very flattered? I was very flattered. When you see something like that and you hear it, it makes you feel good, like you've accomplished a little something.

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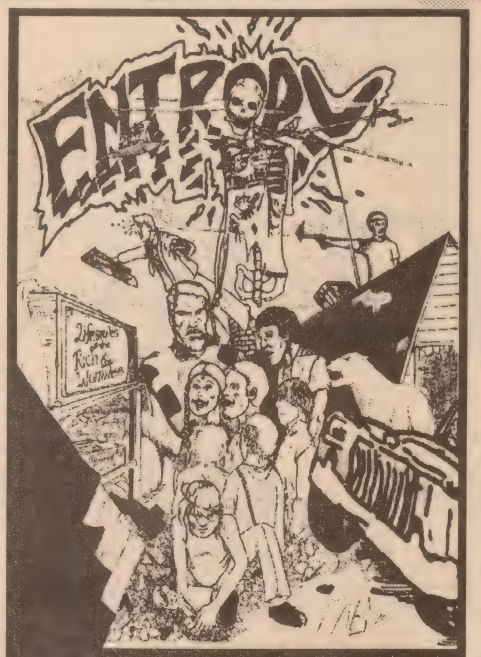
At Al's with Mike Thrashead...

Thrashead: How long have you guys been around?
Chavez: Since the Cathay days. We used to play dollar nights.
Shanks: Tuesdays.
Chavez: Yeah.
Thrashead: How have you guys changed in the last nine years, I mean since you guys got together?
Chavez: Can we send in a picture?
Thrashead: Yeah.
David: Our music is just begining to peak. Over the years in a progression of levels, each going deeper than the last.
Chavez: Like a hole in the sand.
David: And if you look closely, you'll see terraces. Terraces in the sunshine- we're closer to our roots than ever before.
Thrashead: Which are?
Viterelli: I'm still very much into oldies and the Beatles especially.
Thrashead: That's interesting the hear in light of your wild, off the cuff style- I'd have thought your were some kind of Buddy Rich goes punk...
Viterelli: I also sing harmonies with David and play guitar so the melodic outlet is very strong there. Our music is peaks and valleys. Our band goes through metamorphosis. It's a matter of years, but we have had periods where we were not talking to each other everyday.
David: If you were to listen to our music and you knew about our lives, you'd go- that's kind of how their lives are.
Shanks: The tempo tells the changes, takes the changes through a chronology of our ups and downs. Can you say fuck in Flipside anymore?
David: Hi Al. The first and last time we saw Al was at Tim Yo's in SF.
Shanks: Let's go.

At the Taco truck

Jeantelle: Why do you guys eat here?
Shanks: I don't think that's one of the interview questions Mike gave David. He only asked two questions. What have you guys been up to and what are you doing? People that read Flipside aren't interested in culinary questions.
Viterelli: My, what an educated vocabulary we have developed over the years.
David: No, she's asking an inportant question. I mean, Entropy is about consumption, and consumption is related to food, so- what we eat is- what we play.
Chavez: (leaning into the microcassette recorder) David is crazier than ever and more on that later!
Jeantelle: I was reading an interview you guys did with Flipside back in '84. What's changed?, I mean you guys seemed a lot, well, David seemed alot angrier then.
Shanks: Yeah, musically, we've gone out to sea.
Viterelli: Yeah, we've become seaman.
David: Some things haven't changed at all. We've gotten older. We just celebrated in July being nine years together with the same four guys from the beginning... Shit, Nick (V.) was fourteen when we started the band- I was nineteen. Besides (pausing)... Although we all wanted to tour and put a record out and see Europe and all that, there were forces outside of my control that had other plans.
Jeantelle: You mean your stint with drugs?
David: Well, yeah, but really what it did to me.
Jeantelle: Do you want to talk about that?
David: Sure...
Shanks: I'm happy that we're still together. I still love playing our chaotic style of pure water blues, I mean, we could easily slip into the blues. The problem is that Dave's lyrics are really cool and unique, but, you need to read them in the beginning from a lyrics book to know that.
David: I think reading is very important- and so is writing and painting and guitar and the surf.
Jeantelle: So what has Entropy been up to lately?
Viterelli: We've been around. Evan's jamming in a grindcore band called Mutalige. We're all still working with Entropy.
David: I just moved to Venice to a little room right on the Oceanfront, dispite the gunfire, it's really cool.
Shanks: Compared to the valley- Hey I'm going to Eastern Europe with Mutalige and Viterelli's got five days of Caltrans to do before Monday or he gets to go to jail.
David: I'm reading a new book!



Prolog:
This interview was conducted for Flipside with questions provided to them by Mike Sullivan during a gig at Al's bar in Japanesetown, near downtown Los Angeles. Jeantelle, a friend of theirs, continued the interview the next morning back in Sawtelle, (West L.A.) alongside a local Mexican taco truck they frequent.
Entropy is:

David UXB Hinnebusch- Vocals
Nick Viterelli- Drums
Evan Shanks- Bass
Nick Chavez- Guitar

All: No! (We don't want to hear about it.)
Jeantelle: Besides the band, what are your favorite things to do?
Shanks: Girls!
Viterelli: Yeah, valley girls, not me.
Shanks: Him. I'm finishing the ulitimate studio.
David: We'll be releasing a CD cassette package this fall that Viterelli engineered.
Chavez: It was recorded on an old...
Viterelli: Analog! It seems like you have to mention that nowadays-
Chavez: ...recorded on an old Sony 4- track.
Viterelli: 3 track, we had problems with the the third channel recording.
Shanks: It's definately worthy.
David: Viterelli's become a bonified producer who's worked with some big stuff.
Jeantelle: You guys have done more that just avoid signing with a record company...
David: We don't want to create the impression that we don't want to get signed. We're not too cool aka too scared to risk exposure and then be rejected and then die. It's just that we- mostly, I wasn't here yet. I almost missed it all, in fact.
Jeantelle: You mean the drugs?
David: Yeah. One of the last times I got loaded, I turned purple, fell down in a parking lot near LAX and then started crying to my friend Lenny about blowing my sobriety. Then I came to in Venice somewhere, telling some guy at a yard sale that I was clean for awhile and that I had just blown it- like he cared- totally gowed out of my mind. Part of that picture is still completely romantic to me.
Jeantelle: Romantic?
Viterelli: Insane.
David: The romantic suicide. The dance of death. Junkies like me know. See for me, this perception of reality was part of the solution to my survival. Oils, paint, copping, insence, the needlefuck everything else, the needle.
Jeantelle: So even though you are clean now, you still see life as a romantic suicide?
David: No. That backdrop only comes down when I'm pissed off about something and I'm actively trying to hang onto the anger. It's like I'm on the stage and the second I turn into the director, I get pissed off, the lights go down and God or something lowers this canvas background and- I used to go "Yeah, fuck it, I'll get loaded- fuck them this looks good."
Viterelli: What's on the canvas?
David: It's this wall of huge poppies.
Shanks: It's this guy who lives in Venice and he rows out into Santa Monica bay with a half a gram of heroin. At the bottom of the boat is a plug and six inches of chum and he rows out a mile or so, shackles his ankles to a concrete ball, shoots the dope and pulls the plug.
Viterelli: What an asshole.
David: No, that's cool.
Chavez: Then there's a picture is of his head floating on the shore, shown to his mother.
David: That's not the cool part.
Chavez: That's when the water gets cold.
David: I guess it's not all that romantic after you marry the drug. If you can manage the good Christian ethic of self denial, you might pretend that this view is truth.
Vitrelli: Yeah, opium is the religion of the few.
David: I never really knew any better 'til I really knew better. I didn't see it until I could.
Jeantelle: David, what do you want your audience to get?
David: Nothing. Yet. If I ever learn something cool that I can turn into verse, like something scientific about the universe- or a good recepie- or something interesting about sex... Not

the standard "Will I get any tonight?" song. Or maybe a politicians phone number if there was a point to that.
Shanks: Encyclopedia Entropica.
David: Well, you know, things that interest me.
Chavez: Breasts, firm thighs.
David: Not "Will I get any tonight?" Maybe like your piercing (laughter).
Viterelli: Almost all of our songs are a composite of all of us.
Shanks: We're all parts of the same plant group.
David: Plants in your head.
Viterelli: A foot well planted.
Chavez: A nuclear plant.
Shanks: As opposed to a nuclear family, which we're not.
David: An unclear family.
Shanks: A convoluted mistake- a convolution.
David: A rotten convolution in your head.
Shanks: The constriction of a convoluted reptile around your neck.
Viterelli: We're a constriction band.
David: Black lines and a fresh vein never hurt nobody. I don't listen to the lyrics- I mean, I listen to the music, and I might hum the words- "I don't care about you, fuck you!" and then I'll put on some classical music and then I'm drove, so I come down with the Meat Puppets or some ambient Glass or Jarre or just the sound of rain or bells cau...
Shanks: Or I'll turn on the blender and put marbles in it.
David: And you'll bash your head with a brick 'til you stop bleeding...
Viterelli: (singing) "Feelings..."
David: "Fillings.. like the caviterellys in your head, like your mother in my bed..."
Jeantelle: So obviously you guys have different tastes?
David: Or none at all. Life is like a merry-go-round spinning behind a camera shutter. You have to keep going to the shutter to get more pictures.
Shanks: Your head is like a shutter- it opens and out spills the middle of a sentence from a paragraph in your head and no one knows what the fuck you are talking about.
Viterelli: Before this gets silly, I think we should return to our set as it refers to the four basic food groups.
David: Here we are, that's spelled hear we "r", as in the consonant.
Shanks: Or was he faking? Or was it a verb?
David: It's a visceral reaction to the intellect. (They all look at David with a "Huh?")
David: A gut reaction to your better judgement, doing the opposite of what you come up with.
Shanks: Man, don't be dancing in my head with your dirty feet. I thought we said Papa don't preach!
Shanks: I think Julia gave the best definition of David that anyone- He was the kind of guy who would walk into the room at you and suck all the energy out of it. You listen to him and you'd say, "I think I'll go take a nap now."
David: Thanks. Anyway I'm a breast man. Music is a healthy thing, man, music is my background.
Viterelli: I don't like music that's gonna preach to me or tell me what to do said Nick, the drummer Nicky V. I got, you know, I like the Dead Kennedys their first couple of records but after Jello Biafra started preaching- I don't listen to them anymore. I mean I like the Subhumans and their new Citizen Fish for what it is worth and other rockin' bands for their unspoken words.
Chavez: We were always kind of against these bands that were so called vegitarian and anti- vivisection, yet it always seemed like they were the bands that had the leather jackets and I just always thought that was kind of funny.
David: I used to be, I'm less so today, I used to be totally into the problem, I'm still cynical- but I wear that with a sense of humor- but in the old days when I was getting loaded everyday I would focus on the wrongs of others cause I didn't want to look at myself. No- I just didn't know then that that's what I should have been doing cause I was crazy and in total denial of reality. I mean I was tricky. I put down the bands that were hypocrits or complaining but I come to find out I was the complainer. That I was the container. That I was the problem and when my solution- heroin, alcohol, pointing the finger and other drugs had stopped working. I was in big trouble and...
Shanks: (some spooky voice) Come with us, we'll take you away!
Viterelli: Hari Krishna Krishna Hari or left right, left right, right left, left right.
David: I don't think religeon could have saved me, shit I had a Catholic God out there, who would have loved to be my guiding light, but the demons inside me had other plans. Scraping the spoon for nothing, metal shavings new song "Estay es a venomous" (or something like that).

From here we go to TK rehearsal studios in WLA. They were setting up to make a demo tape and David was coughing and had a sore throat.

Jeantelle: What's your favorite colour Nick?
Viterelli: Black. I, I actually don't have a favorite colour. I have a favorite combination of colours. Red and black, or yellow and black. Not day glow yellow or mustard yellow. Just standard regular run- of- the - mill regulation surplus yellow.
Jeantelle: What do those colours stand for?
Viterelli: Red stands for... black is the rebellious side in me. Red is the passionate side in me.
Jeantelle: Give me two words to decribe your feeling about the band?
Viterelli: Acceleration and temperment.
Jeantelle: What's you're favorite colour, Evan?
Shanks: Red. 'Cause I'm angry.
David: That's what Viterelli said.
Viterelli: I said red and I used the word passionate to decribe that colour.
Shanks: Voilent, love.
Viterelli: I wasn't talking about passion like for a woman. I was talking about my passion for you, Evan. (laughter.) No. I meant artistic passion- this is what I see when we play.
Jeantelle: What's your favorite colour David?
David: Royal blue. Emerald green and brown.
Nicky V.: Baby shit brown.
David: Shut up. Grey. Slate, whiskey brown.
Chavez: Green and blue.
Jeantelle: David, when are you going to get that removed? (a tattoo- "UXB" on his right wrist).
David: I never thought about it, I'd get more if I had money- if I thought I could get away with it- my girlfriend, "NO guns, NO tattoos."
Jeantelle: You guys have toned down the urban survival stuff a lot.
Shanks: Are you taping this?
Viterelli: How could you tell? (with a tendency to be sarcastic)
Jeantelle: What did you guys do to celibrate your nine year aniversary?
Viterelli: Oh God, shut the fuck up.
David: I called them up and wished them happy birthday.
Jeantelle: That's a long time a for a group to be together intact, would you say?
Viterelli: Wouldn't you say? Hey Evan, what's the meaning of the song "Wool Socks"? That is spelled "SOX", he says slowly...
David: Spelled "socks"- I wrote the lyrics. "Wool Socks" is about exposure- surviving the exposure...
Jeantelle: Wait, wait, wait, wait. Let me ask the questions, what's been going on in the last five years?
Viterelli: Last six years. I've been playing in other bands, The Defects, Wanabeatles, Das Clown, Don't No, I mentioned that Evan is playing in a grindcore Rush band and Chavez has...
Cbavez: Dave's been learning how to sing.
David: Fuck you! It is true that the band hasn't been doing anything because of my lack of proqress.
Jeantelle: Do you want to talk about- give us a little history?

David: How far back do you want me to go?
Viterelli: S.H.I., Go back to the beginning.
David: Let's wait 'til we go eat lunch.
After practice, we went to Albert's El Indio on Pico Blvd. in Santa Monica (which serves the best basket of homemade chips and salsa in So. Cal., I might add).

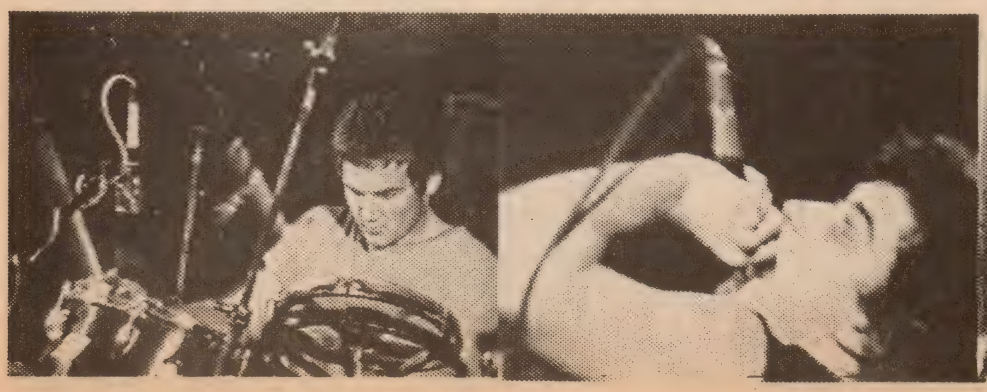
David: Hispanic walla backrounds the Eagles and "Hotel California"... I figured the best way to go back is to read an excerpt from an old 1984 interview we did for some Austrailian rag that never was sent.

A HITCHHIKERS GUIDE TO ENTROPY, this interview took place on Sunday, July 28, 1984 in Nick's 1967 Volkwwagon Van during their 300 mile journey down California's cliff twisted Pacific Coast Highway. They had played the previous night in Santa Cruz with D.R.I. and we were on our way back when I decided to do this interview.

First a little history. The band's final permanent line up started when Darid got Nick from Dysentery (1980 junior Wasted Youth band) to join Punx For Survival which then became Entropy. Nick Viterelli and Evan Shanks were in a Malibu thrash band called S.H.I. before David joined. Since then they've had two 2nd guitar's; Mike Calder, a local surf rat who played from '83 to '84 and Piete Muppets from Truce, who had just played his first gig with Entropy in Santa Cruz. They also had Frank Durham from Fluid Drive playing bass for about three months.

They played their first party with Don't No and The Skoundrelz near Watts in October of '83. I'm C.J., the interviewer and Entropy is: David UXB on vocals, Nick Viterelli on drums, Evan Shanks on bass, Nick Chavez on guitar, Piete Muppets on guitar.
C.J.: David, what are your lyrics about?
David: Entropy and things- personal politics and urban survival... drugs, girls, and blues...
Viterelli: Climbing mountains.
C.J.: Oh yeah, what is "Wool Socks" about?
Viteselli: Climbing mountains.
David: "Wool Socks" is about... trying to get to the top and NOT dying of exposure.
Shanks: Hypothermia, a subnormal body temperature.
Viterelli: Fuckin' dictionary.
Chavez: That's all he could do.
Viterelli: Besides lifting weights.
C.J.: David, "Wool Socks"?
David: Getting to the top and dying of exposure.
Shanks: Hypothermia...
C.J.: Have we started again?... Isn't their some kind of symbolic meaning?
David: In a music business sense it could mean some thing.
Shanks: Death, due to exposure.
Chavez: Loss of integrity.
David: Losing that edge.
Piete: The Leading Edge
Viterelli: Straight edge!
C.J.: We're getting off the subject, you're not straight edge.
Viterelli: Yes I am.
C.J.: Shit. So David, do you climb mountains?
David: In the music biz sense?
C.J.: Why not.
Viterelli: Fuck. No.
David: I can't say that we're prepared for that.
Shanks: Prepare and survive! (That's one of their motos, if they have any.)
Chavez: We're at the top of an under ground mountain.
Viterelli: Upside down mountain.
Chavez: Like a whole in the sand.
Piete: Slow down!
C.J.: Says Piete as Chavez takes a sharp turn around a bend over looking a three hundred foot drop.
Piete: Fuck you.
David: I love your narative C.J.!
Viterelli: Shit. Suddenly, a huge boulder crushes the highway
in front of them and they rip over a cliff to their deaths!!!
David: (Stops reading) Shit Nicky V. was what, fifteen then?
C.J.: Suddenly C.J. throws young Viterelli out the van door to his death.
Viterelli: Try it.
David: Enough all ready.
Piete: Didn't you almost die of exposure during that survival trip you went on?
David: No. Someone in our group started to show signs of hypothermia.
Shanks: He was dressed too warm during the hike up.
C.J.: How could you tell?
David.: You become delirious.
Shanks: In a sluggish way.
David: Your body fails to produce enough heat to keep up with the amount of heat that is being lost- especially when you are wet.
Shanks: Water conducts heat 240 times more than air. Someone can die of exposure in twelve hours.
Viterelli: What is this, a crash course in wilderness survival or some thing?
Piete: What the fuck?!
Viterelli: Another sharp turn and Piete cries in fear!
David: Shut up already!
Piete: You should give Nick a course in safe driving.
Viterelli: A crash course (laughing)!
Chavez: Shit, I was driving when you were in dipers you wet blanket.
David: (stopped reading) That was eight years ago. How old was Nick (V.)?
Shanks: 19. I was nineteen. Nick must have been sixteen. We were a little high strung then. Before David got strung out.
David: Shit. Before you learned to string a bass. (looking back at the interview...)
C.J.: What are your influences?
Viterelli: Evan's got buttermilk breath.
Shanks: Listen you deggo algae toothed punk...
C.J.: Influences?
Viterelli: Carl Palmer, The Desendents, The Psycho Syncopaters, and Buddy Rich.
C.J.: Evan?
Shanks: Rudimentary Peni, The Subhumans and Iron Maiden.
C.J.: How do you get your ideas across?
Chavez: I know when I'm at a gig I don't want someone walking in my head with their dirty feet.
Viterelli: Flyers are a good way, and so are movies if you can afford that.
Shanks: How about the time David shot that guy in the audience for spiting on him?!
C.J.: and **Piete:** What?
David: With a squirt gun! (laughing)
Viterelli: It had industrial ammonia in it!
C.J.: You could have blinded someone.
David: I never did.
Viterelli: It was one of those trendy "lets try and get laid" clubs.
Piete: You mean the Cathay De Grande! (laughing)
C.J.: That's not what I meant by getting your ideas across.
Viterelli: How about throwing bricks into the pit?
Shanks: Rainmaker?
Viterelli: Shut up, you're embarrassing me. Rainmaker is from Samoa.
Piete: I though you were straight-edge?
Viterelli: I am.
Piete: How can you be straight-edge and drink beer?
Viterelli: Fuckin' trendy. Straight edge means being in control of your life.
David: I'm still looking for a copy of The Shout.
Shanks: The staff will not disport themselves in the rainment of bright colors.
C.J.: What are your politics?
David: Personal.
C.J.: Explain.
David: The politics of the individual.
Viterelli: Anarchy.
C.J.: Entropy.
David: Right.
Shanks: Conflict arises over roles, issues, functional authority, and limited resources.
David: The first rule of a caucuss race. The time has come for us to talk of other things!
Shanks: Of shoes and ships and ceiling wax...
David: Of cabbages and kings...
Viterelli: Poor little oysters...
C.J.: This is ridiculous!
David: Fucking right. Contrary to wax if you think we're real you ought to write to us.
C.J.: That's it then?
Shanlcs: In a nut shell (nutcase, more like.)

(Back to the future. I continued the interview with Dave after lunch since he was giving me a ride home. In Dave's 72 Torino...)
Jeantelle: Tell us about your plans.
David: I'm going to do the Entropy thing for as long as it lasts, then I'll either do my own thing or make movies and write childrens books. Maybe SciFi and DrugFi.
Jeantelle: Have you written anything?
David: When I was 9 years old I lived in Kenya. There was no television so I wrote two novels about orphan kids my age going on adventures through the worlds I saw in the movies. We lived on the grounds of a English school and on Saturdays they would show movies like "Battle of Britian" and "The Great Escape." My characters escaped from the orphanage by digging a tunnel. They lived on an island and fought pirates. I've written a lot of lyrics. I've never published.
Jeantelle: Are you an army brat?
David: No, my Dad's an African linguist- and we lived there while he worked on his Masters degree and disertation for his PhD. He's been a professor at UCLA for fifteen years now I think.
Jeantelle: So both your parents are pretty smart.
David: Yeah. There both strait 'A' students. It didn't rub off on me, though. My father's Irish rage did, though. Thank God for drugs and alcohol.
Jeantelle: It's your family that made you use drugs? Do you think alcoholism is genetic?
David: I don't know. My parents don't drink. My father should have when I was a teen. I think I put them through alot of hell. Punk rock kid. Head injuries. Drug abuse. A mother's nightmare. If they- AND L.A. life, which I wouldn't give up for a nice normal subsistance by the way - if they did affect me in a negative way- I'm glad. I've found a way of life that is far better than I might have had, had I not found drugs. My music and the band mean so much more to me now. It's almost as if I'd been born again without becoming a born again Christian or



Jehova's Witness. I've always been into my band- they're my favorite songwriter's and musician's. Like maybe the way you'd say, by kid brother is really cool- he's a great artist and the girls dig him and he's got cool tattoos. I mean Nicky V. is the hottest drummer I know and Chavez is the hardest, most eclectic dirge blues chord rippin' rythtm player- and I love his leads.

Jeantelle: How about Evan?

David: Evan isn't the greatest bass player, but he's been in from the beginning and like me, I think we were into the band for the female aspect. Shit when we were punker skinheads- well he always had the colors.

Jeantelle: Did you ever dye your hair?

David: I had black and white striped hair and I've had mohawks, and bleached and all kinds of conservative punker hair styles.

Jeantelle: Conservative? Oh, and you were skinheads?

David: No. When we started going to gigs. A skinhead from Sawtelle or Santa Monica and Venice, MarVista, was a punker- and probibly a drunkard. As a group, we are totally racially mixed. That's the great thing about L.A.- if there is going to be unity and economic equity in America, it's going to happen here. L.A. has become a spiritual mecca.

Jeantelle: That sounds like a strange statement in light of our recent riots?

David: Look, I'm not into religeon or trendy cults or anything, but, I think...

Jeantelle: You have something against that?

David: What?

Jeantelle: Religion?

David: No. Not at all. It's what I've seen a few people had to do to get clean, beside go to prison, go insane or die.

Jeantelle: Who's died?

David: No one recently. A couple guys I knew back in '85 commited suicide. One guy hung himself, the other shot himself in the head. Two of my three best friend went to prison. Hmm, I never thought about that. When we were seventeen, there were three guys I considered my best friends. Lenny and I got into punk rock and everything that followed that lifestyle. The other two, well Marvin got into punk rock, but then he joined the Marine Corp. So did XXXXX. I've thought that had I gone into the Marine Corps., maybe I wouldn't have gotten into drugs or done things that landed my friends in prison. After XXXXX got out of the Marine Corp., he went to prison anyway.

Jeantelle: Did you have a happy childhood?

David: Give me a break... when I lived in Nairobi. The first school I went to was an all black public school.

Jeantelle: I thought you lived on the grounds of a boarding school?

David: We did. My parents didn't think we could afford it, so they didn't ask. That's cool with me. I loved the public school. The African and Indian kids treated me like any other kid. I felt like one of the gang. I got swats just the the other kids and my 2nd standard (2nd grade?) teacher, Mrs. Patel, the Bombay bitch, slapped me right across the face for cheating. That's the only time I can remember being really happy. But in the British school- that was a different story. I got shit all the time for being American. The called me "Yank" and the older kids bullied me and spit on me. I guess I was always different- or felt different- unless I looked different, then I felt okay. I was the catholic "Goy" among my jewish friends in Jr. High. I brought an English accent home from Kenya and was teased for being different in 4th grade. In High
School I had long hair but wasn't a stoner. When I started drinking and smoking pot, I was a punker and my freinds were still longhairs. Among my punker friends, I was the drug addict and among my drug addict friends, I was a fiend. Now that I'm sober, I'm still psycho- well I'm not lethal, my thinking is- to myself- sex- fuck I never had real sex until I'd been clean awhile. I fuckin' black out now, maybe that's the head injuries. (chuckle)

(David has had five major head injuries. The first three were at the Olympic auditorium concerts- one fractured skull, one stage dive fractured neck, and he got jumped outside by car thieves. He fell off a moving car after a paintgun game- landed right on his head going 25mph. The most recent one was from doing a back flip into an empty swimming pool. David talks about a girl he met in a halfway house...)

Jeantelle: Did you go out with the girl?

David: I went out with her on and off until I slipped, got high, turned blue, almost died. She couldn't stay clean and I wouldn't give her up.

Jeantelle: Where is she now?

David: She's sober now. But she had to spend a year in a coma after falling or being pushed off of a building in Hollywood to get her attention. Talk about miracles. I thought I was blessed.

Jeantelle: That doesn't sound like a blessing to me.

David: I guess it's how you look at it. I don't regret my past. After I got loaded, I had to start over and go through the experience without a crutch, at least without a chrutch that would land me in jail or crazy.

Jeantelle: Or dead?

David: I don't think most of us die physically out there, we just never live. The lucky ones die. Most of us stay miserable for decades. I didn't get the tools- maybe my parents and society offered 'em and I was out to lunch. Either way, I came out of High School without a driver's license- Jones made me drive cars- Jones had me steal- Jones had me jump. I didn't know about paying rent or first and last or working for more that five bucks an hour. The band was my goal for awhile until even that was second to stuff. But back to my point about the roits. There are like 300 tweleve step programs in the nation and they have twelve traditions. The neat thing about these programs is that they don't have rules- like a religion might- they are a text book example of what working anarchy might look like. I'm not saying you could run a government using the twelve steps and traditions and concepts of AA, but they are a great set of tools. They're taken from spiritual ideas, psycological concepts, and medical research throughout the world and made a program for living that rocognized the good in all these areas.

Jeantelle: Do you think music saved you?

David: Nope. Music, and I like almost everything, I think music is like coffee. Sometimes, I drink it and I don't taste it. Some mornings I get up and I drink good coffee and I eat good food. I get up and I love that first gulp, I let my coffee cool a little. If I'm not present, I can't enjoy anything. I spent years turning the same Crass cassette over and over, never listening. I love the music but still don't know the words.

Jeantelle: So what do you do to stay present?

David: It's kind of personal. I spend fifteen minutes in the morning just sitting quietly, not quiet while the commitee in my head jabbers away. I try to focus on something dispite the chit- chat. I also, I hated to admit this, I pray a lot. I'm not part of any religeon, if anything I'm a spiritual anarchist.

Jeantelle: Do you think kids could benifit from religion to keep them off drugs?

David: How should I know? I don't recommend my route, I don't think if you asked me when I was a kid "What do you want to be when you grow up?" I would have awnswered "I want to be a heroin addict who steals boxers from Pik 'N Save to sell to the illegals at Cozy Courts to support a big time $40 a day stay, well, habit and my dream is to live in India where French junkie girls can get the stuff for $12 a gram." I don't think you can get someone to believe in something they can't see or touch until they've tried everything they can see and feel. My experience with faith was that I first believed that someone else believed that I could make it without drugs. I sure didn't think so- I fuckin' wanted to get loaded everyday for a year and then some. I just hung on- hanged on? Enough from me, Jeantelle is there anything you'd like to say about me?

Jeantelle: David, you write most of the lyrics and who writes most of the music?

David: Nick and Nick- Evan's written a few tunes and- they've collaborated throughout.

Jeantelle: Have you written any music?

David: Not for Entropy. I've written stuff on the M1 (synth.) for my film projects.

Jeantelle: Film?

david: I'm going to make an Entropy short. An interview and music film showcasing us and this I'll learn more of the process as I go along.

Jeantelle: Where were you born and when?

David: Pittsburgh, Pa., August 2nd, 1964.

Jeantelle: When did you come to California?

David: 1968. When I was a year old my father took us to Tanzania to work on his Masters. I've lived in L.A. since 1968 except when I went with my family back to East Africa. That's why I'm a romantic.

Jeantelle: Duran, Duran?

David: Yeah, right. Chavez tells me that they decided to start a band after seeing the Sex Pistols- so I guess in a sence I'm a romantic like that- I wanted to start a band after buying my first few punk rock records.

Jeantelle: Which were those?

David: My friend Lenny had "Jealous Again" (Black Flag) and "Rodney on the Roq" I loved side one and- actually I'd been going to gigs for awhile and Chavez' band had already practiced at my parents house in 1981. I was already moved out before I got the idea to start a band. I lived in a trailer in Paradise Cove- the year it burned down, the year the Paradise Cove pier went down- summer fire, winter storm.

Jeantelle: You want to make features?

David: I have some ideas and I'm around the talent and the talented people who do that for a living. Ask me about our music.

Jeantelle: What are you vocal influences?

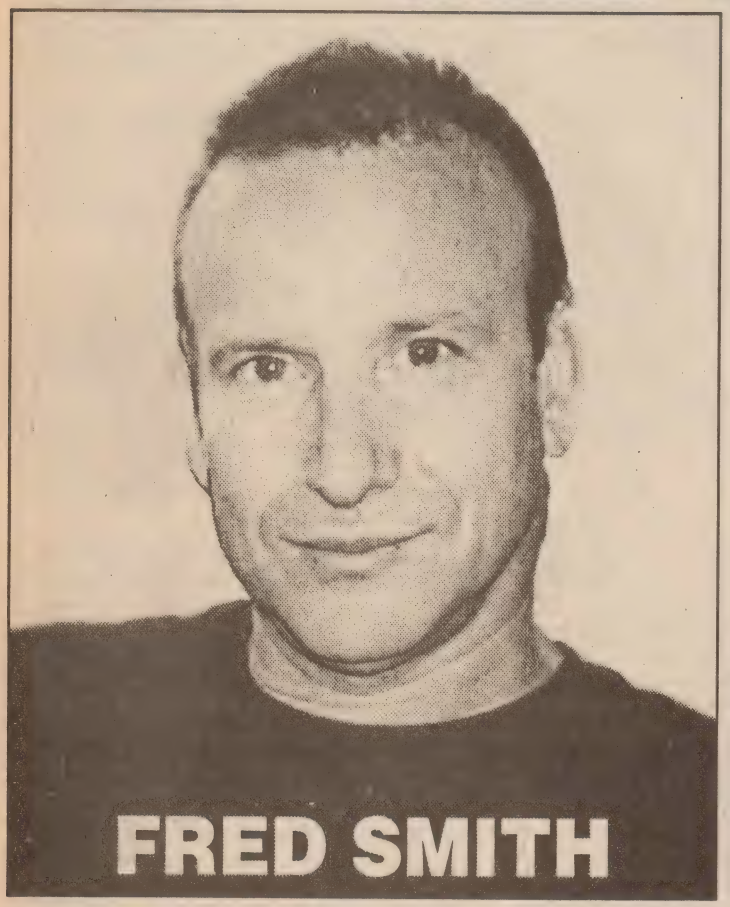
David: Chavez said I'll never become a singer until I have someone to learn from and he's right. My problem is that I've always been to scattered to focus on one thing, I'm sure I'd be better, had I made that my sole pursuit. I played alto saxophone for six years- then I put it down. I hated practicing. I put it down for Black Flag and Crass and then we started Entropy and ran with that for about four years before burned out- burned up! I think the jazz training I had, thank you Vern Martin and John Magruter, I change up a lot and syncopate, it drives my band nuts but those are my roots. Maybe I am focusing a little more on vocals studies as my number two priority.

(He asked me to end it there and to take out the parts I though sounded preachy. He said it's really hard not to flaunt the self confidence he's gotten since he cleaned up his act but thank you, don't congradulate me.)

David: I'd be a fool and loaded in a second if I took credit for my recovery- in that department and a few others, I have no will power- thank God I'm not in denial about it either. Then again, maybe I'm still in denial and I don't know it!

(He laughs and drops me off.)

TELEV



FRED SMITH

TOM VERLAINE

It seems like everyday some old band from the past is reforming to have a go at it again. And when you stop and think about it, you remember why they broke up - they started sucking! But of course they're touring on the strength of their one good record not the many that sucked, ho hum... Not the case with Television - not only did they not break up because they sucked, they are proving themselves again by touring on a brand new record, simply titled "Television." Tom Verlaine admits that perhaps they should have even had a new name, but what the hell, 13 years later and it's the same 4 guys with the same groove. In that 13 year hiatus none of them dropped off the face of the earth. Tom did a few solo projects always using Fred Smith on bass. Richard Lloyd also managed a solo career, and even used Fred on occasion. Billy Ficca spent his time drumming with the likes of the Waitresses and Washington Squares. Then something clicked, and they're back together - that's the best reason I could get out of them.

Ok, so this wasn't an easy interview. I never did follow their individual efforts that much, and of course, it has been 15 years since I saw Television last. The band themselves were reluctant to talk about the past, preferring to focus on the here and now. That's tough since I didn't even know they were together until the week before! But, you know, I really loved their debut LP "Marquee Moon" which pretty much established them as a jazzy and poetic, twangy two guitar force. Their second LP "Adventure" followed right along. So when the interview option arose, I jumped at it, if nothing else then just to meet these legendary guys. So there we were in Hollywood, four guys right off their first LP cover! They looked like they had hardly aged at all! No facial hair! No pot bellies! Sameish haircuts! And we talked...

Interview and photos by Al...
(Richard Lloyd was in another room)

Al: I just got the pre-release of your new album and it sounds like Television, it sounds like right where you left off.

Tom: Yeah...

Al: It stills sounds more influenced by something like the Velvet Underground than any of the current 90's rock going on.

Tom: You hear the Velvet Underground?

Al: In the sparse guitars and the vocal style...

Tom: That's the way 60's music was...

Al: Yeah, are you still leaning towards that rather than the dense, grunge guitars of these days.

Fred: Right....

Tom: Right, yeah. There's twangier bands and there's... actually, maybe there's Gibson/Marshall bands and there's Fender bands - we're more of a Fender band.

Al: Do you feel there's any progression here, from your second album?

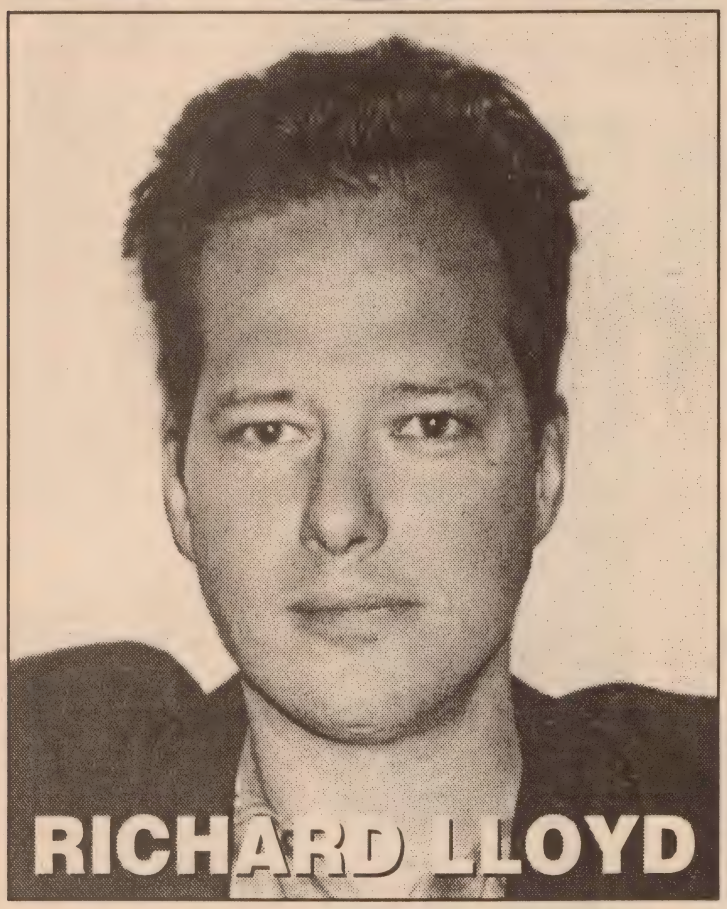
Tom: No, not really, it just all blurs together. That's for sure.

Al: I don't know how this new LP compares to your individual solo efforts, but, well, it's very Television, right where you left off.

Tom: Well... that's two twangy guitars, bass and drums... it really is that simple. Some of the songs are more rehearsed and some of them are more like, almost jam sessions with a structure... mistakes get erased and a vocal gets put on. There's really no set method of working, it's whatever we feel like doing that day ends up on the record.

Al: When did you actually get the idea to start working on a record again?

VISION



RICHARD LLOYD

BILLY FICCA

Billy: Well, we started fooling around last year.
Al: Were the songs stuff that you had worked out previously or...
Tom: Some of them, some of them I had laying around.
Al: And you, Tom, wrote all of them?
Tom: Yeah, I write the lyr..., I write whatever the vocal does, yeah. And I guess I write the chords too, don't I? You could say I write the songs... Then we bash them around, cut them up, drop things out, sort of... put them through the vegamatic.
Al: Is this time around the right time for Television?
Fred: The time is wrong.
Tom: We're as wrong now as we were in '70 whatever it was, '75, when we first started. No, we're experts at the wrong timing.
Fred: We're always swimming upstream...
Tom: Like noble fish... spawning? Is that what they call it?
Al: I have to ask then, what was the reason for doing this again after 13 years?
Tom: I've been telling people Godzilla, but nobody believes us any way so I guess we should change the story. Now we'll change it to Mothra. We had telepathic dreams of monsters which spoke to us with delicate voices saying perhaps it's time to have a little jam session...
Al: Ok (laughing), did monsters make you break up in the first place?
Fred: We had a bad record contract we had to get out of.
Tom: And to this day we haven't seen any money from those records and CDs. It's pretty strange considering the first one was top 30 in parts of Europe, and the second one was top 10.
Al: Yeah, that can be frustrating but...
Tom: Well, nobody ever thinks about it anymore. I don't think we really ever thought about it then.
Billy: It didn't really surprise me, but we didn't expect the CD to suddenly appear on the scene. And they sell very well, actually.
Al: So you must have someone looking into that?
Tom: I had one guy look into it, he looked at the contract and said "You're going to have a really rough time."
Fred: We were just another one of those bands that thought they signed a really good contract.
Tom: It's probably the same thing now (laughter)! My theory is that the record business has changed very little since the 1950's. Back then you would get a gold record and someone would give you a car, in the meantime they pocket all of your publishing money. Now, maybe if you're smart you can at least get your publishing money.
Fred: Here (looking around the office at Capitol records decorated with cool collectibles) is probably somebody's publishing money!
Al: How did it come about that you are now on Capitol Records?
Tom: Well, when we got back together we went to this lawyer and we said if somebody is interested let us know. We'd been rehearsing and messing around and in the meantime I did another tour, and Richard was on tour, so was Billy. Everybody was doing something. So when we got back all these labels were interested of which this one seemed to have the most hands off attitude and also, in my mind, the nicest people.
Billy: Well, the president is really a fan... It's nice to be working for somebody who is at least interested.
Al: When you started you got lumped into the New York punk rock scene, of which you really didn't sound the part. Where will you fit in these days?
Tom: I don't believe any of that theory actually. We just did six concerts in Japan, in big theaters which we like playing because we don't sound very good in clubs cause there's so much little interplay things going on. In a club it becomes kinda obnoxious, but maybe that's good sometimes. But people over there, as far as I could tell, weren't born when those records were out.
Billy: But they knew the words.
Tom: Did they? They knew the songs as soon as we started playing.
Billy: That's the power of all those CDs over there.
Al: I saw you at the Whiskey on your first tour to the west coast, and I thought you sounded great in that club.
Tom: Yeah, we did play the Whiskey! That at least has high ceilings, the type of place I'm talking about is like low ceiling places with carpeted stages and everybody is just standing in your face. The sound doesn't go anywhere, it just bounces off people. I dread those places.
Al: But you started at CBGB's...
Tom: We started CBGB's, it was a country/western club 'till we altered it to the shit hole that it is now.
Al: Have you played there since?
Tom: Noooo....
Al: Stylistically you were much different than the Ramones or those early 1977 punk bands but you were

all lumped together...

Tom: That's the press for you, baby! I think the press is basically lazy - they go to New York one week and see six bands and then say that is the New York sound. Even if one is a pop band, the others a thrash band and another is like us.

Billy: I don't think they're lazy, I think they like to make categories and find an angle. It never bothers me to get thrown into anything because when you play either they know or they don't.

Tom: Maybe some people will hear a Ramones record... For instance, when "Marquee Moon" came out Spain had printed on the cover jacket "Punk Rock from New York." So anybody who heard a Ramones record and hated it, wouldn't probably pick it up.

Billy: We went to a radio station in St. Louis and the DJ looked at the album and says "You're from New York! A bunch of punks. We don't play this shit."

Tom: It's the same now, I'm sure...

Al: A lot of other bands, especially early English punk bands are getting back together these days...

Tom: Ah, they all sucked in the first place!

Al: Well, in general they all ended up sucking, but now they're getting back together and kinda pumping the idea of "Remember when we were great?" Trying to forget about what they evolved into. But you guys seem to have ended when things were still pretty good. You didn't suck yet!

Tom: No! (Laughter) Well, we weren't one of those type of bands to begin with. I lived over there for awhile and so many of those bands just get together for... it's totally different from here, the absolute antithesis; you don't ever have to play a live gig. Basically make a scrap demo and some A&R guy decides it's the hottest thing he's ever heard, you're 20 years old and the record comes out, usually it bombs and it's the end of you. That's the history of little 80's bands and solo acts in England. Likewise a lot of bands that I worked with over there, they really wanted the producer to totally take over. You could tell the band to go home if they want, they'd be happy... We broke up so long ago...

Billy: Most of the audience these days have never even heard of Television...

Tom: So there's really no nostalgia attached to it outside of the few people who were in a club way back then. Think about how few people it is - a couple thousand nation wide actually saw the group and bought the record when it came out.

Al: So on this upcoming national tour, what are you shooting for as far as venues?

Tom: I think it's whatever the promoter thinks we can do. I think we're doing the Wiltern here, I hope, because the sound is good in there. I've already said I'd rather not play if it's going to be a shit hole with bad sound.

Al: The Wiltern is not a small place, so I guess someone thinks there are people out there who remember Television?

Tom: I think that's what they're hoping. Hopefully a cumulative thing for all the people who have bought our records all the years they've been in print. It's there or the coffee house, or where, Rajis! (Laughter) See, I wanted to do this whole thing under a different name but no label was interested. If we would have called ourselves the, um, Saucer Band, or something, we wouldn't have all this perceived past put upon us. It would just be heard like any other record coming out. But as you can see we're great businessmen!

Al: Well, it's the same four of you again, it couldn't be anything but Television...

Tom: Well, it depends, it's incredible what a different name does.

Al: And, like I said, the new album certainly sounds like Television!

Tom: That's true, it's "that sound."

Al: And the lyrics seem to be along the same lines...

Tom: The same guy wrote them! I don't know what those lines are, actually, whether they're like dotted or loops or what. Yeah, you could say they're still dotted loops...

Fred: Jagged...

Tom: I suppose it's a style, if such a thing could be said to exist. I would say in comparison to other records the difference from song to song tends to be greater. Maybe... from records I've heard.

Al: Have you guys (Fred and Billy) ever felt like contributing lyrically? Or have you?

Fred: I did, I gave Tom a word on this album. One word! Guess which word it is!

Al: So far you've toured Europe and Japan. How much old material are you doing in the set?

Tom: Yeah, over there things aren't so dependant on records being out as there are here. We do a couple old ones a couple of new ones and a couple of impromptu pieces, actually. Sometimes during sound checks we throw together two chord songs just so there's something new that night for all of us...

Billy: "Big Joe"...

Al: Have you been doing "Little Johnny Jewel?"

Tom: No, but we're thinking about it because that's an example of something you can really tweek around live.

Al: I always thought that was pretty different than anything else you guys put out?

Tom: Well, it sure was, an early rap song.

Al: It going to be interesting to see you guys do that again. Or for that matter just to see Television again after all these years.

Tom: Well, it hasn't really been "all these years" - everybody has always been playing and Fred played on every record I did. So in a way, half the band was still continuing something there. Richard, likewise, had a format of two guitars, bass and drums doing his material so there was a sort of continuity factor, yet it always wasn't the same four people. There is a tradition in some ways. If we would have picked a new name some journalist would have asked us "Oh, didn't you have this previous band", blah, blah, blah, and it would have been dropped and we could talk about the new record, and what it's about. In Japan I ran into this girl and she was saying that she read a piece about us, and "It was very funny, it was all CBGB's stories." But she was like, "Don't worry about Japanese fans, we know all these journalists are terrible. We don't want to read about stupid CBGB's but we come to your shows." I think it's really true. Anybody who comes to the shows knows the bands history or you can cop a paragraph out of the bio. It drives me mad to go over the past again and again. I really feel that the people who are the slightest bit interested in this, already know about it. That's why we tend to be... unserious about it.

We had telepathic dreams of monsters which spoke to us with delicate voices saying perhaps it's time to have a little jam session...

Al: I didn't even know you were back together, and since I just got your new record, all I can draw from about you is the past.

Tom: What would be more amazing; if we would have stayed together all this time? All these people have these presumptions that it's like another band getting together to do another concert tour and make all this money and feed off of some weird past success. But we never had any past success. In a way it's refreshing because we can just get together for ourselves. We don't have anything to prove, we don't have any hits to redo, this is like get together and have some fun. And because the tastes of each guy in the band - taste being what it is, it's not a thing that really changed all that much - we still use the same guitars - so it comes out something of the same thing that we did before.

Al: Still, if you're going to play places like the Wiltern, and tour Japan, that's not bad for a "new" band...

Tom: No, I'm not complaining about that, I hope that occurs. But there's a difference from bands, like English bands do it like Emerson, Lake and Palmer...

Al: Oh yeah, they're just selling their name, basically. They don't even have new records out.

Tom: Exactly.

Billy: And they're half as popular - we're probably more popular now building an audience over college age kids. We didn't loose our original audience, not that they're going to show up at gigs, but they might.

Al: As a new band with a new record, what is this all about?

Tom: What was the old band all about? It really is pretty simple. It's four guys getting together in a room, two-thirds of the time I have a song structure down and we flap around with that. And maybe within ten minutes we get bored with that and end up doing something else. Some of these songs on the record were, specifically the first one ("1880 Or So") was very different when we first did it. It was a lot longer and had different guitar parts on it. I had forgotten, somehow, the original part I had for it. That song changed drastically in the studio. The second song ("Shane, She Wrote This") was rehearsed and was basically recorded live with a few doo-dads thrown in. "In World" was basically rehearsed - at that last rehearsal we had, for about an hour...

Fred: It was basically "Look at this," and I didn't want to do it, then I got to like it.

Tom: When we got into the studio I hated it for awhile. There was something unique about the snare sound on that song, it sounded broken. And also the guitar sound... then I rewrote the lyrics to it and liked it again. "Call Mr. Lee" was like a romantic-dark song, it was also a novelty song called "God Knows I'm A Werewolf" but by the time it got to the record it had totally changed.

Al: Who was Mr. Lee?

Tom: That's what everybody is asking. I'm not going to say. Everybody thinks it's the Mr. Lee in the William Burroughs books, there's some character in there. There's also the stereotypical weirdo Chinaman called Mr. Lee in the Charlie Chan movies. The song "Rhyme" was just fooling around at rehearsal - I found a cassette we had made of a jam session and I took it home and listened to it and the song just came out of rearranging things I heard in that jam session.

Al: When you jam, is it usually to a particular guitar part...

Tom: More like pick a key... sometimes it's Billy fooling around or me playing a guitar part and I shift a chord and I don't know what Fred's doing, watching my hands to see what chord I'm going to! Sometimes it's a combination of two people playing together. Richard's parts tend to be rewritten after the jam sessions I think it is fair to say. What's was next on the LP? "No Glamour For Willi", that was the last one we recorded. It was a totally different flavor from the other stuff, I thought it would be good to have on there. "Beauty Trip", that was called "Vegas"...

Fred: That was just a cool rhythm thing, the bass parts changed.

Tom: It was almost like a juice harp bass part, "kadunga dunga dunga..." "Rocket" was actually just me and Billy whacking something out while the mics were on and the tape was rolling.

Al: Really? I thought that was one the harshest songs on the LP.

Tom: Well, there you go, things really change as you go along. Yeah, Fred and Richard weren't there that day. "This Tune" was me and Fred and we forgot to tell Richard what key it was in so we just jammed and then erased a lot of bits because they were in the wrong key. It was like a 10-15 minute jam...

Billy: Yeah, with the Yardbirds double-time rave ending...

Tom: Those extra parts will probably make it to the next record! Then you have "Mars" which was pretty much rehearsed actually. That actually changed keys, we recorded it in D something and then when I went to sing on it "What the fuck is this, I can't sing on this!" And they were saying "Well, you wanted to do it in D that day!" So there's a lot of random things happening on the record - a lot of experimenting...

Al: Would you rather work out the arrangements by playing them live before you record? At least get the keys right?

Tom: Well... I'm hoping by the end of the tour that we are playing a couple of unrecorded songs.

Billy: It is nice to work some songs out before you go into the studio.

Fred: We really work together well as a unit, so I think after the tour we'll be able to just play off of each other a lot more.

Al: Do the lyrics also go through a big evolution?

Tom: I would say that at least half of them had at least the atmosphere or the title or a verse or chorus totally done or in mind before - or as we went into rehearsal. So they were sort of done. There were probably three or four other things that we rehearsed but didn't record for whatever reason.

Al: Are lyrics something you really sit down and write or do they just come to you as it goes?

Tom: Sometimes I stand up and write them! Like, I said sometimes it just changes somehow, sometimes you get bored with what you've written - even within a week so you change it. Sometimes those lyrics wind up on a completely different piece of music.

Al: Are there any songs or verses that you particularly like off this record?

Tom: Um, nothing in particular... I don't know. I don't think we put stuff out that we don't like to play, also, half of these songs are probably ten minutes long live...

Al: What do you think of the current state of music in general?

Tom: Well, I think it's a popular year for guitars, the mid-80's were all drum machines and keyboards... I tend to like bands, I may not really listen to them, but that at least try to always push or stretch things like Sonic Youth or something where there's not the same... where they're just trying something different. But even in some cases that can become a formula. Certainly a lot of so called "alternative" stuff is formula.

Al: Oh, for the most part it's 70's rock formula.

Tom: Maybe that's the tradition, somehow.

Al: Is there anything you'd like to try in the future?

Tom: Some new kinds of mushrooms! (Laughter) Some designer drugs... actually nobody knows the side effects of some of that stuff.

Al: Are psychedelic drugs ever an inspiration for songs?

Tom: (Laughter) Naw...

Billy: Maybe only as distant past things, part of your experiences, not just drugs necessarily.

Tom: I'm sure I play weirder straight... I don't know, whenever I took drugs it never had any effect...

Billy: It really doesn't, read those lyrics! (Laughter) It can evacuate certain parts of your brain so you are more concentrating on one style, it can effect you that way...

Tom: Concentrating on one string!

Billy: I would say you are certainly more inflexible - which can be good, especially for a drummer. But I would say being straight is the best for playing.

Al: What about for "stream of consciousness" type of lyric writing?

Tom: I wonder...

Billy: I think being really tired, not getting enough sleep can be good.

Tom: I think that's my secret...

Billy: Being on these off schedules where I'm awake when I should be sleeping it's like even though you are officially awake, your mind is more going into the unconscious state. But somehow you are still walking around babbling. Maybe you're more in touch with the subconscious.

Al: Well, is there anything you want to add in closing that is crucial to understanding Television?

Tom: "Bosco!" Buy Bosco and live.

Al: Bosco?!?!?

Tom: (Laughing) I just find this word really weird and this syrup so awful - you know this chocolate crap? It's also the word Doberman Pincers trainers use as the attack thing...

Fred: I thought it was "mustard"?

Tom: Well, maybe it's different from trainer to trainer but the one person I knew I a Doberman and they told me not to say the word "bosco" around here because if they say it and point to a person the dog will tear the person apart he's pointing to. I just wonder where that kind of word came from, it's like some weird language or something. Actually, a zillion years ago, the last time I took some LSD I was hearing all these languages and I was trying to phonetically write them down. Things like "Owen deedsticker wingowhya" (laughter) I didn't know what the fuck it was, sitting there writing this down. But I found this notebook, like 15 years after the fact and I asked this person if they had ever heard these words and they were like "Yeah, this is German." I asked them what it means and they said it didn't really makes sense because of the incomplete sentences but they said it meant "The good bond with God." In German, man, interesting... It wasn't proper spelling because I was writing it phonetically, just like sounds going by... Maybe it was genetic memory or something, I don't know.

Al: Do thing's like that ever come up in song lyrics?

Tom: Yeah, the new record has "Booggie booggie" which I think if we play Tiwan and say "Booggie booggie" it will be some kind of fish or something... And "Mars" has some funny things, some animal languages in it...

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Gas Huffer

All photos by Al

Thrashead: It's on, it's on, it's on....
Krk: Your name and your shoe size for goddamn it!?
Joe: I'm Joe, drums, size 13.
Tom: My names Tom, I play guitar, I'm a tourist, I think I wear 9's or 10's, I'm not real picky.
Don: Don, bass, 12.
Matt: Matt, Piehole, 9.
Krk: Ok, this is weird but someone told me months ago that the guitar player would be wearing a "Green Eggs and Ham" t-shirt. And you were wearing it?
Tom: It's one of my favorite t-shirts. I traded it with some kid at a Wipers show in the mens room.
Krk: How long ago was that?
Tom: In about '87 or something, not that long ago. I was wearing some cool t-shirt and he wanted to swap and I said "Hey yeah, you got a deal buddy" and we swapped.
Thrashead: Do you read a lot of Dr. Seuss?
Tom: Um, nnnooo. But Theodor (Seuss) Geisel is kinda like a idol to me. He's the guy that made a living being a total tripped out fucking weirdo, you know.
Thrashead: How tripped out?
Tom: Very tripped out and very successful too. We went by his house when we were in San Diego last time. There was no tribute for Dr. Seuss after he died. He should have has a huge parade.
Doug: Have you heard about the Dr. Seuss acid house parties that used to go on in L.A.?
Matt: Who gives a rats ass about that crap anyway!
Tom: We don't give fuckin' living rats ass about any fuckin' acid raves pseudo English transplant bullshit.
Al: Ok, capitols of states!
Tom: Countries... countries...
Al: Ok, Yugoslavia?!
Tom: Which Yugoslavia do you mean?
Thrashead: Croatia!
Tom: Well, the capitol of Croatia is (laughter, noise, chaos)...
Doug: Next question, do you think the United States should go in there with military force, either alone or with the UN...
Matt: One... two... three...
All: NO!!!!!
Doug: Why?
Tom: Because outside powers getting involved in local civil wars is basically just getting involved in a little suckhole of death, retribution, there's no reason why American's should be dying - or anybody should be dying in there. We should just let them slug it out until they burn themselves out. Cut off all ammunition and shit to them, you know, let them have it out.
Doug: Do you think if we got involved it would turn into another Viet Nam?
Tom: No, it wouldn't.
Don: Those people are much whiter.
Tom: They're much whiter and American's don't kill white people.
Doug: One last question on that subject, my friend believes that this conflict could lead to World War Three. Do you believe that?
Tom: What?? Well, what led to World War One was a very similar conflict in the Balkans. It could possibly. It's not beyond the realm of possibilities. But, I don't think it will. People nationwide are just wiser and more sedate these days. They're more controlled by economic things. I would like to hope that it would not lead to World War Three.
Don: We also have the last two world wars in the last century, they probably have a slight chance of looking back and seeing what happened before and basing their decisions on that.
Thrashead: Last time you were here at Al's Bar was the nights the L.A. riots actually started. How did you fare through the riots?
Tom: We personally weren't harmed or damaged in any way but it was very very tense for us. Looking up from where we were staying I felt like some rear echelon motherfucker in Viet Nam or something, just watching all the fuckin' helicopters and all the smoke going up. It led to some band tension, we were all really high strung...
Matt: It was stupid trying to have fun at Al's Bar when everyone was getting their head's kicked in and stuff. I felt a little weird, I felt like "What the hell am I doing?" It seemed a little silly while people were getting hurt...
Thrashead: Everyone was really on edge that night.
Doug: Did you have any problems up in Seattle?
Tom: Up in Seattle, I have a good story here. Up in Seattle we had collateral riots, like white, anarchist, college students and shit. Some minorities running wild downtown. A friend told me when we got back that right in front of the police station on Capitol Hill - which is the neighborhood I live in with all the radicals and freaks - they were trying to wipeout the police station. They tried to burn a couch in the intersection but it had rained the day before and the couch was completely wet. These pathetic morons were out there trying to light it with Bic lighters!
Don: The rain keeps the riots away in Seattle!
Thrashead: Parker Center, where it all started, is only about 5 blocks from here!
Doug: Do you think that Seattle is a liberal community, similar to San Francisco?
Tom: Yeah, similar... Seattle's scene isn't so intolerant of the intolerance. In San Francisco if you have any idea that deviates from the politically correct you are shunned and mothed. In Seattle, at least there's a little divergence of view. In San Francisco it's so important to have the right idea and if you express any idea out of that...
Matt: You're beaten to a damn pulp by a bunch of smelly hippies!

Beer drinkin' cave-men from Mars!!

Doug: Do you think that is a problem with these "politically correct" people?
Tom: It's not a problem for us but it is probably a big problem with them. They seem really tense with the whole thing. We have more of a "live and let live" attitude. It doesn't really bother us. We can see everybody's point, not just our own.
Doug: Tom said earlier that the homeless people down here were more aggressive than the homeless in Seattle?
Tom: Like I said, it depends. There's more of them down here and being Seattle boys who don't really know where the fuck we are when people hit us up we think "What the fuck? Are they going to kill us or what?" But it seems that, in general, the "hobos" are pretty polite.
Doug: Do you get very many Canadian people that come down to see your shows?
Tom: Yes, we get many many Canadians in Seattle...
Doug: What happened to the U-Men and Black Label records?
Tom: The U-Men we a band that just totally ran it's course. We were together for eight years and we just came to "mission completed." Time to move on to other

When Gas Huffer come to town, everyone has a good time! And this time was no exception - after a raging set at Al's Bar, and after plenty of beers, everybody and their brother wanted to get in on the interview, which was fine, because Gas Huffer had something to say to everyone...

stuff. I kinda wanted to get into classic song writing, like just melody and stuff like that. I wanted to get more into "classic rock" (he says in a deep, FM DJ voice). Black Label was a label that started out of Fallout Records and it was always just a low key thing from the very start. That was another thing that just kinda ran its course.

Thrashead: How many releases were on Black Label?

Tom: About seven. There were two U-Men releases, two Gas Huffer releases, Christ On A Crutch and two Hell Cows releases - an album and a single. The Hell Cows were, in my opinion, one of the greatest bands ever.

Joe: Every one of those records was awesome, so it's easy to collect the whole catalog and feel good about it.

Thrashead: How long has Gas Huffer been around?

Tom: This is our third summer I think.

Doug: Do you guys find yourselves having problems getting lumped in with these other Seattle bands? Like, "just another Seattle band"?

Joe: Not if people hear us they never categorize us with other Seattle bands. If people haven't heard us then they might assume that we fall into that category but when they hear us they usually say we sound different than the mainstream that is coming out of Seattle. The truth of the matter is that there is a lot of divergent types of bands coming out of Seattle. But because Sub Pop hyped certain types of bands really hard it seemed like only a certain kind of music, which wasn't really the case. There's been a lot more opportunity for Seattle bands to make it.

Doug: Is there a kind of segregation between the bands that have "made it" and the bands...

Tom: It's really hard to say. There are like teen hardcore bands that feel really alienated from the mainstream music scene there and then there are these bands that I don't even fucking know. Like Alice In Chains and shit, I wouldn't know them from Moses. They're in a totally different realm. Then there's bands like Sound Garden who are guys that we see around sometimes. You couldn't say that it is totally regimented into different groups, but it sort of is, I don't know.

Joe: A lot of the people still hang out, or are still friends. But bands like Sound Garden or Nirvana can't play the small venues that we would usually play. I mean the biggest place we would play would hold like 4 or 5 hundred people. So there's a certain segregation just because really big bands have to play big venues. But bands like Mudhoney, they took us on their tour, some of the bigger bands help out the smaller bands and hang out together and are good friends. Most of the people who have made it aren't suddenly snobby about it. The community is pretty cohesive.

Tom: One thing I'd have to say, even the guys in Seattle who are in big bands, I mean you still see Chris Novoselic hanging out at shows and shit and they're all real nice guys.

Doug: Do you think the whole "Seattle" thing will continue or is it just a fad?

Tom: I think it's a bit of a flash in a pan. But, ok, the Seattle hype started long before Nirvana hit the top 10. The whole Sup Pop thing had just about died when they hit top 10, and I think it's really dying out now. At least now instead of being regarded as a suburb of California, Seattle is permanently on the map. And I think that's good. I mean, there's always been a good music scene up there and now I think it is regarded as a legitimate music scene on its own.

Bob: Are you bummed by the people moving up to Seattle to get discovered?

Joe: You mean you fucking Californians!

Tom: Yeah, fuck yeah man! It ain't even L.A. as much as San Francisco man. Everybody is moving up there and they're all into the industrial/Ministry dance shit. It's like you see all these fuckin' pierced, fuckin' tattooed, fuckin' dyed long haired...

Don: And they're all from California!

Tom: But at the same time you can't be prejudiced because Seattle has grown as a city besides as a music scene. For instance my girlfriend who I have been living with for five years and who I like ok, she's an immigrant from Michigan. Most of them are alright. The ones that get involved in the music scene are alright and a lot have actually contributed in a pretty positive way.

Joe: They've kinda made it their own home.

Tom: But you can't fault the people as individuals "Oh you're a damn foreigner, get out of here!" There are some really nice people...

Joe: Except for Californians, of course.

Bob: There's was a great U-Men story earlier, at a festival, Bumbles something...

Tom: Bumbershoe Festival(?). Yeah, that's the band I used to be in, the U-Men, we played on a stage that had a moat in front of it with about a foot of water in it. It sticks out about 10 feet from the stage. For the last song of our set we had some friends pour a bunch of lighter fluid in it and we threw a flaming broom in it. It threw up pretty good, like a 20 foot high wall of flame and drove a bunch of kids insane and stuff. And I've been banned from the Bumbershoe Festival ever since. That was a long time ago - like '85 or something.

Thrashead: Getting back to Gas Huffer, I noticed you guys have a real twang to your sound, a rock-a-billy or country influence?

Tom: We love..., I mean we don't listen to a whole lot of rock-a-billy or country music but I personally think - I think that applies more to me and Matt, we are both totally huge fans of rock-a-billy and country music. Swamp rock and stuff like the Cramps are an old influence. We like that rootsy, old American sound, as opposed to playing fuckin' speed metal or whatever people do these days.

Thrashead: What about you Matt, with that influence?

Matt: Oh well, I like some of that stuff for sure. I like all kinds of stuff. Smelly, do you guys know Smelly? He sells shirts for the Melvins and he's in a band called Plainfield, he asked me "Are you some kind of hillbilly or what?" And I went "Well, not really, I guess I'm just sort of a hillbilly poseur or something." And he goes, "Oh, well I'm some kind of a hillbilly!" He was trying to figure out if I was a hillbilly! He asked me if I drank whiskey, and I do sometimes. I just do what I feel like doing. That kind of stuff moves me somehow where other stuff doesn't, but I like all kinds of stuff. It's definitely there, but that's just one part of what we do. There's definitely some twang...

Doug: My friend listened to a tape of the singles and he heard a Chuck Berry influence, kinda early rock and roll.

Matt: Yeah, I guess you could say that is definitely there. My own view is that we're a punk rock band, you know, in the broadest sense of the term. I think that includes some of the most rudimentary... rudiments of rock and roll. Like primitive rock and roll. Punk rock spans the ages as far as I'm concerned.

My own view is that we're a punk rock band, you know, in the broadest sense of the term. I think that includes some of the most rudimentary... rudiments of rock and roll. Like primitive rock and roll. Punk rock spans the ages as far as I'm concerned.

Thrashead: What kind of stuff do you listen to when you're at home, kicking back, drinking a beer?

Tom: I like to listen to Tom Jones, Marvin Gay and Gene Pitney! But when I was a little younger... I still love punk rock. I grew up in that whole late 70's - early 80's punk rock scene. Bands like the Lewd, the Fartz, the Avengers, DOA, Soldier, Subhumans and all kinds of bands I won't even mention because nobody has ever heard of them...

Thrashead: Oh, go ahead, somebody's heard of them?

Tom: Oh yeah, like the Look, the Spells, Fast Food, Silly Killers...

Joe: We covered one of their songs...

Tom: So, yeah, I was really influenced by that. And later on what really stimulated me to broaden my musical horizons was in about the summer of '81 the whole hardcore movement hit Seattle. Which struck me as just being pretty bogus - just all these people being pseudo English assholes, you know.

Thrashead: Like the Discharge thing?

Tom: Yeah, and Black Flag too as much as I like Black Flag. They had a horrible influence on a lot of people. You had a lot of jocks who turned into hardcore people. The whole hardcore thing really kinda bummed me out. Nowadays I can sorta enjoy some of the music but it was so oppressive at the time. They didn't want to hear anything different. At that time the Seattle music scene was just totally divided - you were either hardcore or... it just seemed like having fun playing in a punk rock band sort of vanished for a long time. So at that time when a lot of other people my age were getting into hardcore, I was getting into rock-a-billy, surf music and experimental stuff.

Thrashead: Do you like Shadowy Men On A shadowy Planet?

Tom: Yeah, I love those guys.

Doug: We had sort of the same thing happening here in Southern California with the punk rock camp, the speed metal/Slayer camp or the Minor Threat/ straight edge camp...

Tom: I think that nowadays things are quite a bit better...

Doug: More unity...

Tom: Well, not "unity", more diversity. I'm not into "unity" - unity breeds uniformity. There's no use in everybody going "Oh yeah, we all rally around this flag." Maybe not so much here, but in Seattle we've been pretty successful at it - we get all kinds of freaks at our shows. And, we play all kinds of diverse shows. We get hippies, mods, peace punks, hardcore straight edges - all kinds of people. That's what I'm into, people enjoying music for what it is, accepting it on its own. Some of these straight edge bands are pretty goddamn intense, regardless of whether you agree with what they're saying or not - and some pretty good music too. I just hope people can be open minded and not sub-divide things up the way they were throughout most of the 80's.

Thrashead: What's in store for the future of you guys?

Tom: Oh, nothing big... Well, we're gonna have another album out in the spring of '93. We can't reveal the title yet because it's such a stupid joke that we don't want to wear it out. We're hoping to tour Europe for the first time and we're looking forward to do a headlining tour of the US. We toured the US once with Mudhoney but we want to do it ourselves, play some small places and stuff.

Doug: Was there any traumatic experiences in your life that pushed you into playing music?

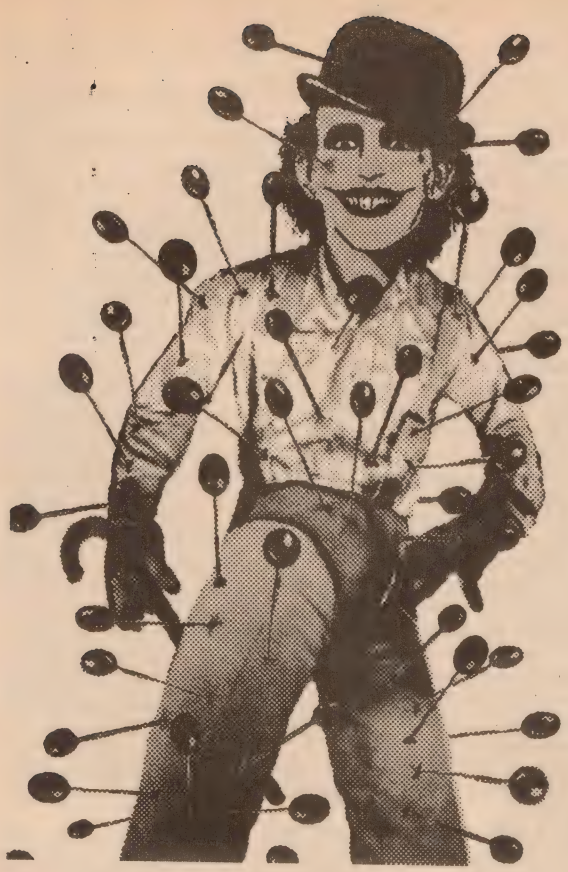
Tom: Um, yeah, definitely my whole younger life was a traumatic experience. Just being surrounded by conformity, pooka shells, white flair leg jeans, Keana shirts. From a very early age actually, from about 11, 12, I started realizing that these people are like fuckin' sheep, man. They are slobish followers of fashion - and it ain't even good fashion. It really struck me as odd that so much attention was paid to what brand of tennis shoe you had! You know!! It always struck me as pretty shallow and pretty lame. That lead to a lot of trauma through my childhood, and it wasn't until later that I started to get beat for being a punk rocker. It was being a kid, 11, 12, 13, for being a freak that all the other kids in the neighborhood and their parents treated me like I was handicapped or something. "Be nice to him, he's socially handicapped."

Doug: When did that start turning around?

Tom: It started turning around the first time I heard the Ramones. When my older brother bought me a copy of "Blitzkrieg Bop." The first single. That's when I started taking some pride in being a freak, whatever - an individual.

Thrashead: Any last words?

Tom: Geeze, Al's Bar? You gotta fucking love it....



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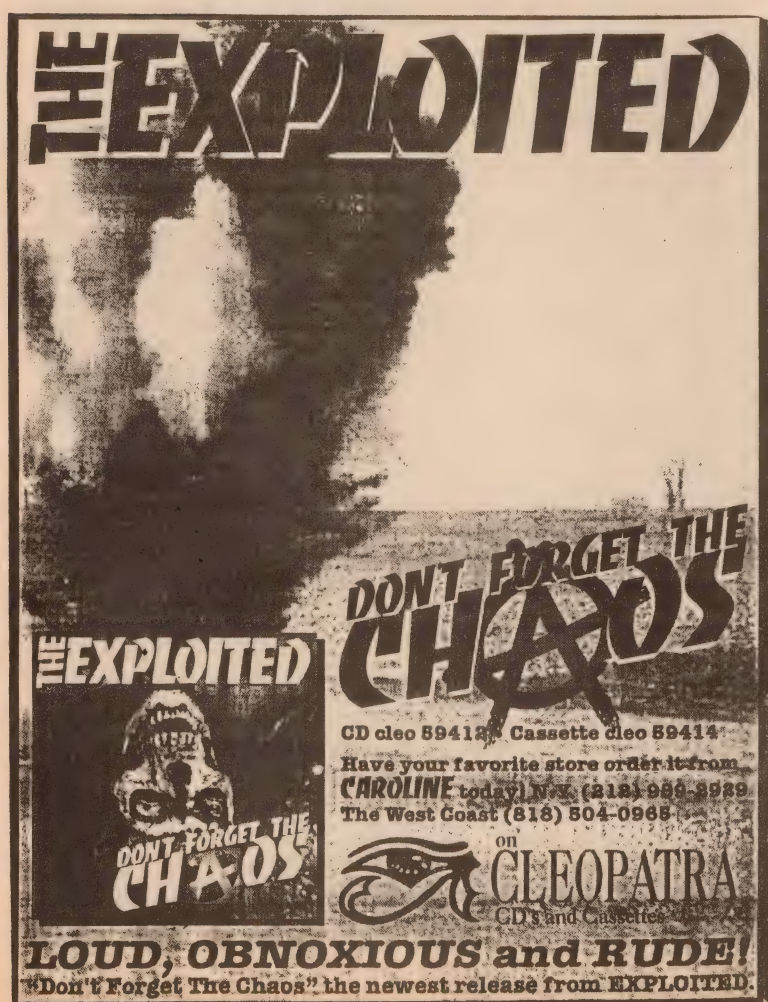

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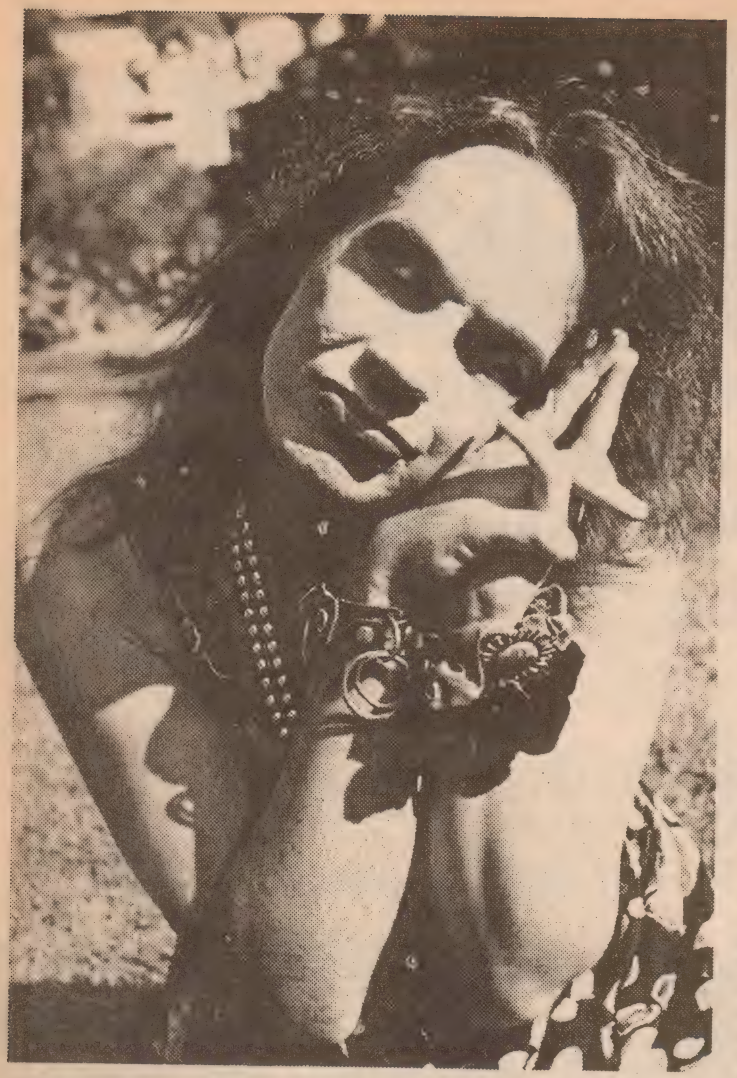

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"I try to make the best of a bad situation/I think of being on Earth as an extended vacation.
------ALF

There's nothing more boring than a tour diary, so I will refrain from talking too much about my band and concentrate instead on the truly important things about life on the road: sex, drugs, and cops. You can assume that the food was usually horrible, though it is getting easier to find vegetarian stuff. There was a bunch of beautiful natural scenery flying past the van's windows (mountains, rivers, roadkill) but most of it will be gone by the time this issue goes to press, so why bother talking about extinct life forms?

Life on a punk rock tour is not much different than being a travelling salesperson or belonging to an especially seedy carnival. I mean aren't we selling records, t-shirts, and amoral beliefs to a bunch of rubes? Of course, it's sometimes impossible to tell just who is in the carnival and who is the rube, who is on stage and who is in the audience. Or even who is in the band. Generally, rube is defined as one who remains fixed in one place and a proper carny is one who is usually in motion.

What we Trains do after the last show of a tour is to play a little game to kill the boredom during that long drive to L.A. from somewhere. It usually starts with someone saying, "Who got laid the most times on tour?" or "Who was the best band we played with?," etc. Here then are the results of Leaving Trends's Post Tour Semi-Annual Bitchin' Bitching Poll. Note: the results of the contest are kind of biased by my opinions; we toured three different times across The United States, (not counting Your Rope, which is too much trouble to explain here) in the past year, a total of six months. This meant that other Trains (Whitey Sims, Mo-Ron Donovan, Lenny Montoya, Bobby Belltower, Davey Doll, etc.) weren't always in the band when the various polls were conducted. But so what?

BEST CLUBS: The Masquerade (Atlanta); The Levy (Charleston, WV); Lounge Ax (Chicago); Euclid Tavern (Cleveland); Chameleon (S.F)

WORST CLUBS: Rockafella's (Columbia, SC) most of the clubs in Los Angeles; Old Miami Bar (Detroit); Gus's Club (Milwaukee).

BEST MUSIC SCENE: Atlanta. A thriving scene with a lot of unusual bands, a lot of young people, many of whom actually dance. Some of the cool area bands we saw, met, or heard include: KING KILL 33° (really intense band members, sincere partiers, subversive quotient high), SNATCH (all female band of wild dressers, rumored to have scared Courtney Luv 1/2 to death when they opened for Hole), 5'8" (more poppy, traditional rock than first two bands listed; nonetheless they had energy and intelligence); THE IMPOTENT SEA SNAKES (an all-drag band that at first glance looks like the East Coast version of Celebrity Skin, but in actuality are more hard rock/punk with songs like "Pope John Paul Can Suck My Dick". Most of their songs are about gender confusion, sex changes, and felching).

Arguably the most interesting band in Atlanta (and USA) are THE HOOKERS. Their show at the Masquerade began with two beautiful female strip dancers leading Czech Mike, the lead singer, onstage. Each one pulled out a syringe that had been sticking out the crook of each of his arms and began sucking his blood. When they were finished, a convincingly passable transvestite named Cherry (who also performs with the Sea Snakes) whipped Mike 18 times (or six plus six plus six). This whipping wasn't just for mock show like a lot of the S&M posing that goes on in L.A.; after the show we saw Mike's back up close in better light. He was covered with these deep welts like bloody tire tracks; he had almost passed out from the pain. But instead of fainting, he performed a weird, odd Bowie-like acoustic number before the rest of the band kicked in with the rest of its heavy, swinging, punk hard yet jazz nimble diverse, theatrical set. The two dancing girls framed the stage dressed in black lingerie while Mike crawled around trying to hold a seance for porn star John Holmes. Because of the intense, unfaked nature of much of their live act, The Hookers can only play once every four months and it's doubtful that the best band in America will ever tour. Mike, who proudly showed us a scar tattoo in the shape of a pink cross that GG Allin had carved on him with a razor blade, originally came to Atlanta after escaping over the border of pre-Glasnost Czechoslovakia 13 years ago. His thoughtful, wild, yet somehow non-sensationalized stage presence raised a lot of questions to think about for the rest of the tour: what is the relation of pain to creation? When is a show more than entertainment? We are all hookers.

BEST UNDERRATED MUSIC SCENE: Houston. This city is filled with even younger, more energetic kids than Atlanta. Plus it's a really cheap place to live, full of interesting contrasts, and seems more Mexican than the rest of Texas. A twist was that most of the slam dancers were female! Their most interesting band is called FEARED ALIEN VOODOO, kind of a cross between A CLOCKWORK ORANGE, BAUHAUS, and THE DWARVES. They played short punk songs like "I've Got a 10 Foot Cock" (which the mostly naked lead singer obviously didn't) and dressed in weird costumes that were a mix of lingerie, football uniforms and masks. A TV set was hooked up onstage, playing a non-stop montage of car crashes, mayhem and sex. The tiny lead singer then tried to smash the TV set, but what was so cute and dangerous about these guys is that even though the TV toppled over, they couldn't get it to break.

MOST OVERRATED MUSIC SCENES. Three-way tie between Austin, Seattle, and Chicago. Austin is basically a closed shop, locals only frat boy town despite groups like JESUS FLY SUPERSTAR (comedy, '77 style punk with a heavy bass sound) GOMEZ (like early Descendants) or FAUCET (either hypnotic or boring grunge style visually non-descript but intense hard rock drones,depends on your and their moods). While it is amazing that a relatively small city has produced so many bands/clubs, it's similar to New Orleans in that the scene is just its tourist industry. While N.O. thrives on dixie jazz, Austin exports country blues and the occasionally "nutty" band. And just like New Orleans, though they both claim to love music, they usually don't appreciate it when strangers pass through town--a very xenophobic place. I remember seeing Johnny Thunders heckled in Austin--BECAUSE HE PLAYED TOO LONG! That should kind of give you the overall attitude.

I suppose it sounds bitchy to complain that every band in Shitcago (Illin' Noise) sounds like an amplified cuisinart or garbage disposal. This is usually complemented by an always male macho singer drowned out in the background--macho meaning growling in a fake scratchy, constipated anguished/genius howl. (The GODBULLIES, who sound just like this, are nonetheless an exception to the scene's overhyped mediocrity.) Plus people seldom dance here. If LA is a woman, then Chicago is a fat, middle aged man sitting on the couch watching sports on TV. In fact, sports bars and funeral homes seem to be the major industry here. One notable exception to my boredom with Chicago is that this city, curiously, has really good Mexican food!

Seattle is a grave disappointment to me. Suffice it to say, everyone_is just as conformist in their cloning of limp, white boy funk or long hair classic rock posing as the LA metal scene was in the '80's. No glamour or danger whatsoever.

BEST COOL BANDS WE PLAYED WITH/SAW: REVERB MOTHERFUCKERS (from NYC--probably the funniest/truest lyrics we heard. Their "Goodbye Cruel World" LP is also the Best Unreleased Album of 1992. Imagine the Stooges, Frank Zappa, and the Kinks playing at a riot); VANILLA TRAIN WRECK (kind of in the same vein as Dinosaur or Sonic Youth, but better in my opinion; really deep, dissonant yet melodic guitar walls topped by breathy, vulnerable vocals; the lead singer is an odd, tall, railboned scarecrow man, like some weird cross between a lost sea captain or Civil War general, he keeps marching across the stage at these weird furious angles, like he's fighting his own private war); HAIRBALL (from North Carolina. Very young band,
they had to leave the club after they played cuz they were too underaged. Funny hardcore songs about drugs and life; their entire set was 10 minutes, each song was like a minute long, thank you!)

JACK-O-NUTS (from Athens, GA. Imagine a loud mouth, agile, potsmoking, lesbian

lead singer who is like a cross between Patti Smith and Keith Morris while the band plays punk/post punk/ dreamy skeletons of sound behind her. Laura Carter was able to crawl on the backs of the slamdancers in Cleveland without missing a beat or losing breath; she inspires awe. Plus, in this day and age of moronic, stoic, gloomy posing lead singers, it was a joy to be entertained by a woman who could tell jokes); HUMAN ODDITY (from Miami; a co-ed band playing old style punk with silly costumes and lack of pretense, kind of like the Rezillos or X with a sense of humor); WORD SALAD (punk/ metal funny punk from Albuquerque); MULTIPLE CHOICE (heavy hardcore/metal--really throbbing for that part of the country--Oklahoma--unwimpy); KING MISSILE (NYC--great guitar player and more funny lyrics--band hampered only by unwillingness to improvise lyrics); SORRY I CAME (mostly female band from Minneapolis--throbbing, hypnotic vibe, kind of like a cross between Siouxsie and that song "Round and Round" by Aerosmith, with a touch of poetic in song titles like "Treachery Chartreuse").

Other bands include well-known bands like Gashuffer, The Dwarves, Death of Samantha, Giant Sand, as well as several other good bands whose names I can't remember, sue me.

WILDEST AUDIENCE: Las Vegas, where they nearly rioted after the bouncers tried to arrest Whitey. HONORABLE MENTION: Albuquerque--for forming a line to prevent bouncers from beating us up and also for throwing a house party the next night where everyone ended up on the floor, falling on beer. Mo-Ron's guitar had human hair wrapped up in it from people slamming into him; much dam age to equipment, but well worth it. Other good Trains cities were Philadelphia, Charleston, WV, San Francisco, and Cleveland (although points are taken off because my dress was ripped off in the pit-and it was my favorite prom gown, too.)

WORST BOUNCERS: Too many to mention.

WORST POLICE: They are all pretty bad, but special mention must go to the LAPD; the cops in southern Ohio (we were pulled over because we had California license plates. Notice I didn't say that we had expired license plates, just California plates. In some hick places, just being from California is considered probable cause for unreasonable searches, threats of violence, etc.); upstate New York; North Carolina; any border the US side. Of special note is that any band travelling without American flag decals can EXPECT to be hassled at any time for any reason. What is more disturbing is that the gross number of arbitrary hassles has quadrupled in the last two years.

WORST STATE: Utah. Think about it.

BEST POT: The Pacific Northwest used to be nirvana (not the band; I mean the state of mind) for good, sticky skunk weed, Ironically, it's been relatively dry since the prices have skyrocketed and much of the good stuff has gone south.

DRUGS IN GENERAL: There are less good drugs than ever. Most of the country just gets by on weak, brown, seedy pot--when they have it at all. Most of the acid that's out there is speedy, and non- hallucinogenic-- you might as well drink coffee. Mushrooms are hard to find nowadays; yet it will show up in the strangest places. XTC is very weak compared to the stuff floating around big cities in the early-mid 1980's; plus it's overpriced. Cocaine, especially lame, speedy stuff is the easiest drug to find besides alcohol and nicotine. Peyote is impossible to find. Heroin is still good in New York, so good in fact that it's killing more people lately; the stuff in L.A. is weaker, more cut. But then you never know, do you? What else? Whatever it is, no one shares it!

TIMES ARRESTED: Once, James, upstate, New York. (Chris escaped arrest on two other occasions in Athens, GA and Northridge, CA).

TIMES HIT BY FLYING OBJECTS: James (twice, bottle in San Diego and shot glass in De Kalb, IL.) Lenny (once, shattered glass in Vancouver--it was aimed at Whitey but missed).

MOST SPINAL TAP CONCERT. There were two. One was showing up in Rockford, IL at a bowling alley where the staff had no idea we were playing. The other was in Detroit where our show was booked at an army veteran's bar and where we thought we were going to be killed.

BEST LOCAL CUSTOM: Playing war games with live fireworks in a rainy forest in North Carolina.

BEST WEIRD STORY WE HEARD: About the guy who worked in a mortuary who was having a party in the morgue with his friends. They got to playing with a gun and accidentally blew off the head of an old woman's corpse. Problem was that the woman was supposed to have an open casket funeral the next morning. Blackmail and cocaine were used to bribe an expert to come down in the middle of the night and sew the poor woman's face back together. Punch line: nobody at the funeral noticed a thing.

MOST BEAUTIFUL SCENERY: The countryside immediately east of Vancouver near Chilliwack. HONORABLE MENTION: Louisiana swamps, Arizona desert, West Virginia mountains, Colorado mountains.

UGLIEST SCENERY: Most of Texas.

BEST LIGHTNING STORMS: Orlando, Florida and Arizona.

CLEANEST OCEAN BEACHES: Southern, eastern Florida.

MOST ANARCHISTS: The Lower East Side of New York and parts of Seattle. (However, it must be noted that while Seattle does have a lot of anarchists, many of them are out and out Middle class posers.)

MOST LIBERAL CITIES: San Francisco, Eugene (Oregon), and New York City.

MOST CONSERVATIVE CITIES: Everywhere else is equally fascist.

BEST PARTIERS: Cleveland, Albuquerque.

WORST PARTIERS: Much of the mid-west.

BEST PLACES TO GET LAID: Deep South, Minneapolis, Hollywood, New York.

WORST PLACE TO GET LAID: Utah, Chicago, the Midwest in general.

FUNNIEST PERSON IN AMERICA: A man named Shitbag in Rochester, NY. This guy was so hyperactive with his constant jokes, impersonations, and stories that even when he was asleep, he snored at this really rapid rumble--a truly feverish brain.

BIGGEST DRUNK IN BAND: Tie between Bobby and Whitey.

CRAZIEST-DRUNK IN BAND: Lenny, who took of all his clothes in Chicago and ran into traffic. No, he doesn't remember a thing.

LAMEST BANDS WE HAD TO PLAY WITH: Mr. Bungle, Pearl Jam, Pigface.

BEST PERFORMANCE ART: Whitey Sims getting up onstage during a slow set by Head of David in Houston and offering the audience $35 to come up onstage and perform. The trick was that males had to masturbate (there were no takers). Women were invited to do the same thing, but the only lucky contest winner was a woman we will always call the Dog Lady, who ate an ENTIRE bowl of wet dog food in front of the crowd. A local performance artist, the Dog Lady was a real pro, looking directly at the crowd and licking the bowl in the spotlight so everyone could watch.

BEST ONSTAGE SEXUAL ACT: Whitey getting French kissed, partial blow job, finger fucked, and most exciting of all, having a beer bottle stuck up his ass by an ardent female admirer in the front row in Atlanta. We later heard that this exhibitionist was physically beaten up by a jealous and close-minded boyfriend after the show. HONORABLE MENTION: James trying to masturbate on stage in Norman, Oklahoma by holding up a copy of Newsweek magazine (the issue featuring those sexy, Winter Olympics female ice skaters). However this performance was interrupted before climax when the bouncer came over and whispered in my ear that if I came, I would have to lick every drop off the dirty stage.

BEST FOOD: Houston, Chicago (Mexican), Lower East Side, NYC (Polish).

WORST FOOD: Las Vegas casinos.

BEST HOSTS: Jim and Danielle in Cleveland; Susan and Skinny John in New York; Robin in Houston; Barbara, Bill and John in D.C. There are many other kind strangers who have tolerated us, but these people get special commendation for also being able to keep up with us in the Party Dept.

MOST POPULAR SONG REQUEST (ORIGINAL) "Fuck You God (I'm Already Living in Hell)". There is nothing like being in an exotic place like Kentucky on Thanksgiving ("Hey, Indians! THANKS for GIVING us your country!") and watching the entire audience of Bible Belt Whipped sheep leave on cue once Whitey got to the chorus of this hymn.

MOST POPULAR SONG REQUEST (COVER): "Freebird." (of course). Not knowing that song, we instead usually substituted "Sweet Home Alabama," but with updated, Cali-flavored lyrics: "Sweet home California/where the skies are smokey black/Sweet Home South Central, where the people still fight back." By the way the Rebellion/Riots (which we watched on TV in New Jersey) were very inspiring to us (any punk who was ever hassled by cops can relate to Rodney King); for the rest of the tour, no East Coaster ever dared to call us mellow or laid back.

LAND OF COP-ORTUNITY: It's funny how Amerika is becoming more and more like what the Soviet Union was supposedly like. This really isn't a free country with freedom of travel. Plus the extent to which the local police departments enforce various laws and respect individual rights or terms like probable cause is quite mutable.

If you have long hair, too short hair, wear funny clothes, etc., you are considered a criminal regardless of your actual lifestyle. This may not come as news to most of you, but the discrimination is getting worse not better.

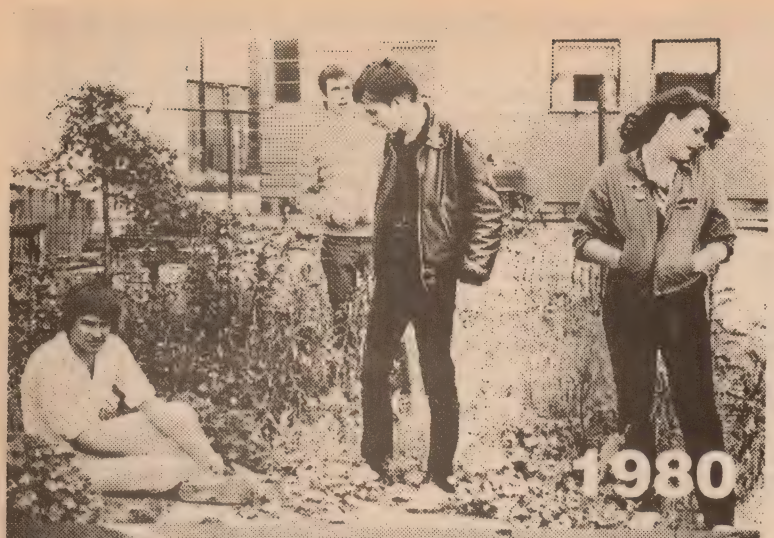
Many times our van was pulled over by cops simply because we had spraypainted it with a shark, reclining nude woman, flames coming out the exhaust, etc. There is no law against putting too much paint on your own vehicle, but try explaining this to a cop with a shotgun.

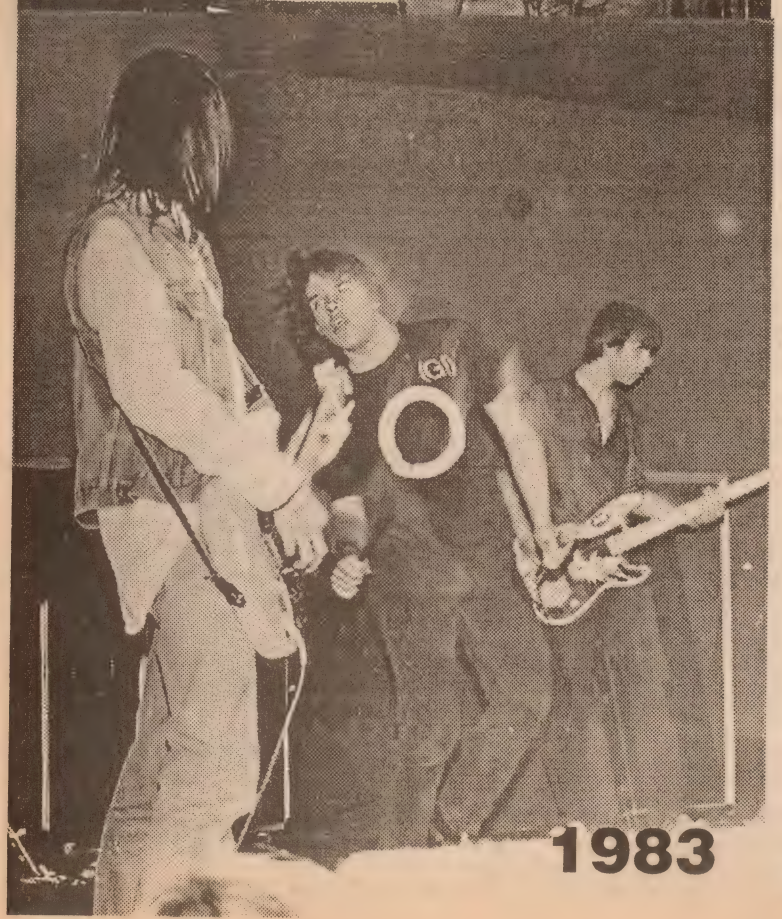
In North Carolina, one cop walked right into the house we were visiting without a search warrant or knock on the door to lecture us (using profanity) about the use of fireworks. Twice in the pretty state of West Virginia I was threatened by baton wielding "peace" officers because I was wearing a pink dress (maybe pink is a gang color there?). In Athens, Georgia, a police officer came on stage (well, he didn't cum on stage, he just jumped up) after Whitey took off his clothes. Later that same zealous officer (maybe he was just a fan?) followed Whitey around town when the bassist went to get a pizza, and then camped outside of our motel room for three hours before driving off. We were told at one border (on the U.S. side, naturally) that the reason we were being searched was because 1) we were from California, and 2) we were rock musicians. By the way, it's easier to leave the United States than it is to get back in... this is the best country in the world?

BEST ART IN A CLUB: Downtown Performance Center (Tucson, AZ) and Vincent Van Go Go's (Mobile, AL).

MOST UNDERRATED, OVERRATED SCENE: Los Angeles. I've been telling anyone who will listen that the L.A. scene is slower than it has been at any time since 1976. Yet there is something about travelling around a continent that can also remind me about how good we have it here, even now. Most small towns (and even places like New York City) have at most two or three actual clubs, and some of those clubs fill their nights with cover bands. And with the exception of Atlanta, Houston, N.Y., maybe San Francisco, most cities have only two or three decent bands that don't sound like the Lukewarm Chili Peppers. L.A. has a relative high number of bands, including such FLIPSIDE raves as POSSUM DIXON, BEAN, RED AUNTS, SUPERKOOLS, GEARS, THE CROWD, THE MUFFS (who are starting to get national attention without even touring!), TOMMYKNOCKERS, TVTV's, the improved BULIMIA BANQUET, and PIGMY LOVE CIRCUS, to name just a few.

Even more interesting, there are also a bunch of cool local bands that many of the lokes don't even seem to know about (yet), including: THE WILD STARES (one of the few bands I've seen in the '90's that is actually doing something non-retro, kinda exploding the pop/dissonance mold in non-Sonic Youth ways); TROTSKY ICEPICK (former members of Urinals and the Last doing melodic, intricate stuff a la Magazine or Television--even heavier now with ex-Middle Class member Mike Patton on bass CHRIS CACAVAS AND JUNKYARD LOVE (similar to Bob Dylan or Neil Young or even Dream Syndicate--the twist here is that the singing, songwriting and playing is on a higher level than the supposed influences); GIRL GEORGE (seen sometimes at Al's Bar, she's like the reincarnation of Johnny Thunders Lennon; her song "Everybody's Crazy Except for Me" is a classic); HONK IF YER HORNY (members of Ringling Sisters go hayseed with their frustrations: it's quite a thrill watching Pleasant Gehman spank Annette Zilinskas over a bale of hay during a punk version of the "Green Acres" theme); ARTHUR LEE AND LOVE (It might seem strange to put Love on this list considering they were one of





TRAINS IN HISTORY

The Mongrels (1978-1979)
Ken Salter • Jesse Hoffs • Falling James (vocals) • Manfred Hofer (guitar) • Greg Hetson (guitar) • Chris Trent (bass)
Ken and Jesse later joined the Flaming Skies in Berkeley, Greg later joins Red Cross, Circle Jerks and finally Bad Religion, Chris becomes the West Los Angeles Malcolm McLaren, and James joins the Downers in 1980 with David Roback (later with Opal, Rain Parade and Mazzy Star) and John Hoffs (Jesse and Sue from the Bangles brother).

The Leaving Trains (1980)
Falling James (vocals) • Manfred Hofer (guitar) • Sylvia Juncosa (keyboards) • Hillary Laddin (drums) • Tom Hofer (bass)
In 1980 James and Manfred formed the Leaving Trains with Sylvia (later with Clay Allison, Swa, To Damascus and solo stardom), Hillary (also with the Martyrs and a What? Records solo act) and Tom (later with To Damascus and Kill City).

The Leaving Trains (1981-1984)
Falling James (vocals) • Manfred Hofer (guitar) • Tom Hofer (bass) • drummer
Hillary was replaced as a drummer by variously: Chris Kovall (also with Kaos), Raoul Endara (Smog Marines), John Lacques (actor), Terry Graham (Gun Club, Cramps, Bags), John Frank (The Last, Trotsky Icepick) and Hunter Crowley. Some of the above recorded the Leaving Trains first albun in 1984 along with Chris Cacavas (Serfers, Green On Red, Junkyard Love), or early recordings released on Happy Squid Records.

The Leaving Trains (1985)
Falling James (vocals) • Manfred Hofer (guitar) • Tom Hofer (bass) • Jason Kahn (drums)
By the second album, "Kill Tunes", the drummer was Jason Kahn, later with Universal Congress Of; along with Hans Reumschussel (on cello) and Eric Westfall (on violin) who didn't tour.

The Leaving Trains (1986)
Falling James (vocals) • Mike Barnett (guitar) • Eric Stringer (bass) • Jason Kahn (drums)
Tom was replaced on bass by Eric (formerly of the Up and Out and Party Boys) and Manfred was replaced by Mike for the first national tour. Manfred joins original Nymphs line-up. 3 Trains have been Nymphs. When that line up broke up after a fist fight in D.C. the tour continued with James and Eric, joined first by Jack Rabid (Even Worse, Springhouse) on drums, then John Anglin (Otto's Chemical Lounge, Halo Of Flies) on drums.

The Leaving Trains (1987)
Falling James (vocals) • Eric Stringer (bass) • Sam Merrick (guitar) • Bruce Gennell (drums)
James and Eric record "Fuck" LP with Bruce on drums (formerly with Ohio's Jerrys Kids) and Sam (Bobbi Brat Band, Thelonious Monster and Nymphs) and Frenchie (from DI's) on harmonica.

The Leaving Trains (1988)
Falling James (vocals) • Eric Stringer (bass) • Sam Merrick (guitar) • Dennis Carlin
After Bruce left, he was replaced by George Carlin's nephew, Dennis, on drums. Record "Transportational D. Vices" album and support tours.

The Leaving Trains (1990)
Falling James (vocals) • Bobby Belltower (guitar) • Eric Stringer (bass) • Dennis Carlin (drums)
Eventually Sam joined the Nymphs and the Nymphs guitarist Bobby (from Healing Dream out of New Jersey) switched with him and joined the Trains for "Sleeping Underwater Survivors" LP and tours. Cliff Tobias also sang backups then.

The Leaving Trains (1991)
Falling James (vocals/guitar) • Bobby Belltower (guitar) • Whitey Sims (bass/vocals) • Lenny Montoya (drums)
After Eric and Dennis quit, James forms a side band, the Power of Sky, with Whitey Sims (formerly with New Orlean's Graveyard Rodeo) on bass and vocals and Jenny Ruehle, Sky, Yvette Marques and Cheryl Tobias. After that band broke up, Whitey and James continued the Leaving Trains with Bobby and Lenny. This line-up recorded "Loser Illusion Pt. 0" (EP) and "The Lump In My Forehead" LP with Jenny Ruehle, Chaz Ramirez (Eddie and the Subtitles) and Pleasant Gehman (Screaming Sirens, Ringling Sisters).

The Leaving Trains (1992)
Falling James (vocals/guitar) • Mo-Ron Donovan (guitar) • Whitey Sims (bass/vocals) • Lenny Montoya (drums)
Mo-Ron joins the band for three 1991-1992 tours, while Bobby moves to New York and becomes a part time member.

The Leaving Trains (1992)
Falling James (vocals/guitar) • Chaz Ramirez (bass) • Dennis Carlin (drums)

The following have also appeared live or on record as Trains: Jeffrey Lee Pierce (Gun Club, Tex and the Horseheads), Pat Mack, Inger Lorre (Nymphs), Gwynne Kahn (Mad Monster Party, Pandoras, Down With People), Matt Piucci (Rain Parade), Kate Braverman (Pulitzer prize winning poet - it was at her workshop in Venice in the late 70's that John and Exene met), Howe Gelb (Giant Sand), Lisa Ferguson (Diva), John McDermott (Reverb Motherfuckers), David Nolte (The Last), Vitus Matare (Last, Trotsky Icepick, etc.), Death of Samantha's guitarist, Don Bolles (Vox Pop, etc.), Cathy Sample (Mad Society), singer of Holland's the Paradogs, John Spencer (Pussy Galore) and Kurt (Pussy Galore), Paul Olguin (Sheiks of Shake), Debbie Shane (Dumbhead), about ten more drummers whose names I don't recall or never even know, Bill See (Devine Weeks), Jason (Bulimia Banquet).

Additionally, Falling James was a frequent live guest member of Green on Red, a recording and live member of Giant Sand, recorded songs with Shane Williams (the Punk Rock Bank Robber), on unreleased album called "Starcrackle" with Howe Gleb, Chris Cacaras, Paula Jean Brown (Gogos) and Tom Larkin (Naked Prey), co-produced Hole's first single, recorded with George Gatsioupoulus (Electric 3rd Rail, Last Laugh), was a member of Jack Gould's (Black Angels Death Song, Trash Can School) Flower Quartet. Whitey Sims and James also performs as poets and have recorded with Greg Ginn (Gone, Black Flag).

The lead-in: First off I dropped the fucking ball--I did this styling 180 minute interview with these guys who entered my pantheon of ultimate faves effortlessly and I only ended up getting 45 minutes of it transcribed to make it in this issue--and of course in that portion is plenty of spots where my questions are longer than the answers--which isn't uncommon (a cartoon has even been run once upon a time about my propensity to hog the wordage--but in latter portions of this interview that will hopefully make it into the next issue the guys do plenty of blabbing--which leads me to mention one other inadequacy and that was my inability in many places to figure out which band member is saying what --hey give me a break--I'm a little rusty at doing these and at least I didn't do what I have been known to do before--namely end up with a blank tape--so anyways the questions will say "shane" and the answers will say "bombers" and all the Bombers did participate in this interview--their names being Ricci DiLeo on Guitar and vocals, Todd Pearson on Drums, Tom Gledraitis on Lead Vocals, Nathan Bentley on Bass, and Collin Scott on Guitar and vocals.

As I said to Long Gone John when I called him to let him know these guys would be playing Raji's--I won't pimp for many bands--but these guys I will pimp for--and what do I mean by that--I merely mean I like what they are doing so much that I will bug people to get them to listen to them and when they make it to LA even help try to get shows lined up-- and why do I like 'em so friggin much--because they play my favorite style of punk rock and have all these great songs and they're unspoiled and raw and they manage to synthesize a bunch of influences without ever sounding too much like any one of them --and what a list of influences and bands they kinda remind me of in the most positive of ways--it ought to suffice to say that they are right up there in my own personal pantheon of greats that unfortunately contains some bands that are virtually forgotten these days like Winnetka's Personality Crisis or Lawrence's Micronotzs or who are still around but probably not likely to release anything as kickass as what the Bomber's are up to such as The Hangmen or the Pontiac Brothers--listen to the cd and you'll hear not only early Replacements but early Misfits as well--and if that one comparison alone doesn't make you want to hear these guys I don't know what to tell you. I do know that the next time they come to LA you better be there--and if you're touring and play Tucson make sure you show you've got some heart and ask that they be on the bill there and hope they don't blow you clear off the stage !!

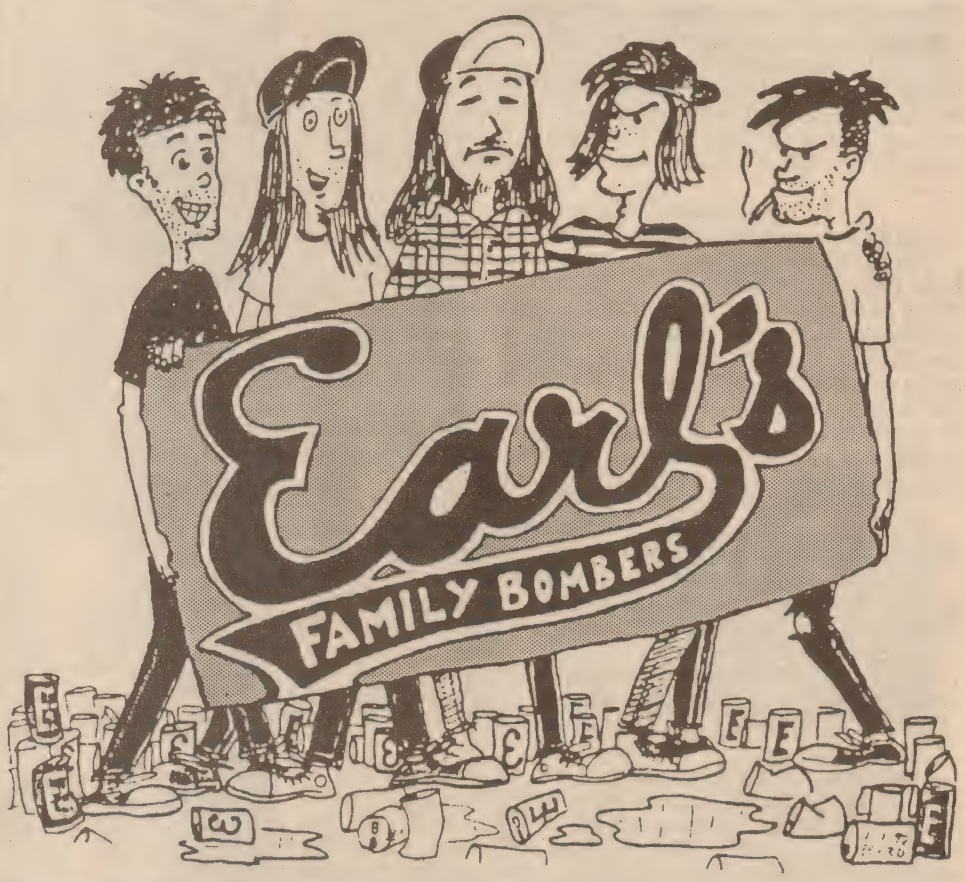
Shane: No thanks[to offer of a warm beer], I'm gonna have a shot of warm V.O.--I think I was told only a couple of you guys might join me on the hard stuff--so let's establish something--this is a beer-drinking crew. Now there was a time not that long ago where I was mentioning to Kathy[Tucson radio personality and employee of the venue I mention elsewhere in Shaneshit] that with how many good bands there are in Tucson that you could turn into another Seattle down here.

Bombers: No Way ! Then we would have to move there!

Shane: Wouldn't that suck ?

Bombers: That would suck !

Shane: But on the other hand you guys are trying to get a decent record deal so you can tour all the time, right? You guys are committed to that, right? I mean you'd be touring Europe or back east or wherever you had the money to go right? So you want money--but how would you feel to be in the midst of a sea of copycat bands. To be honest, I wouldn't be hating life if a bunch of bands were copying what you guys are doing in the sense that



there is alot of other stuff being copied that I like way way less. One of my fave music phenomenons ever was that Mid 80's Aussie scene with a hundred or more bands copying a seminal few--all those great records and songs that came out of that sure didn't hurt my feelings any--but with you guys at this point there doesn't seem like there are any other bands in Tucson doing what you are doing--It seems like you guys have a vision--a sound vision anyways.

Bombers: More like a sound accident.

Shane: So it's just an accident then.

Bombers: A collision of minds

Shane: I never listen to lyrics hard enough the first 20 or 30 times to think about a lyrical vision--I'm just talking about musically it seems like you guys know if you've just played a hot show or whether you haven't--that everyone is all together on what you want to sound like.

Bombers: Tom and Ricci are the only ones who know the lyrics anyway. We like people that don't listen to the lyrics.

Shane: I get to know them at a later date. But I'm not ready to interpret the bands philosophy based on them. You guys are gonna have to talk about it. Cus so far I've been doing most of the talking.

Bombers: Yeah, I guess so. Go, Shane, go! We couldn't stop you.

Shane: Just start talking about how bad it would suck to be rich and famous--how you'd rather die than be Kurt Cobain.

Bombers: Sure I'd be Kurt--I'd be rich and famous--I just don't want to be married to his wife. Did you see that picture of her naked and pregnant in Vanity Fair? Tom can be Kurt Cobain. NO, he's too tall. You need a left-handed guitar to be Kurt.

Bombers: Hey everyone reading Flipside--Nathan has only one testicle. So he doesn't have to worry about sitting on "them"-just on "it"--yep, a bike accident--that's all that needs to be said--that biker woman kicked me so hard...

Shane: No, she bit it off.

Bombers: AAAAH!

Shane: What I was trying to talk to Ricci about earlier was groups like Radio Birdman--and some groups you guys have been compared to--in the BuzzKill interview you were wanting to know why you keep getting compared to the Lazy Cowgirls--I've already discussed with individual Bombers the similarities as I see them--but what I find interesting is that you haven't even heard them.

Bombers: I've heard them but I don't think we sound like them. [It turns out that only the singer Tom out of the 5 of them had heard any of the Cowgirls LPs]

Shane: So what about Radio Birdman ?

Bombers: Thats a zilch for all of us [I rectified this when they came to LA --though as with most first time listens I don't know if it made any impression whatsoever--the big Birdman comparison for me being the dual guitar attack that the Bombers do so friggin well]

Shane: Well Radio Birdman and the Saints were these two excellent Australian groups who got releases out on Sire at the same time as that first slew of new wave/punk releases on that label like Devo, Blondie, Ramones etc,etc.

Bombers: Well we've heard of the Saints.

Shane: And I just heard you guys do the Stooges "No

Fun" on the set you did live on the air and thats the kind of song Radio Birdman would incorporate into their set as well--those are two groups I really really like and want everyone I know to hear and love.

Bombers: For sure we love the Detroit bands like The Stooges and The MC5 and even Kiss.

Shane: Yeah, Kiss--Thats who Fearless leader reveres. But with bands like Birdman my point is I want you to listen to 'em not cuz I'm trying to get you to sound even more like them--but because I want you to check it out and go "This is hot!"--so when I like something and then I hear elements of it in what you're doing my first impulse is to make sure you get to hear that stuff. When you guys make it to LA I'll definitely be in your ears.

[Conversation ensues in an effort to find photos in their collection we all want to run with this int. Collin points out one of himself with the comment "This guy is pure sex" and I reply wanting to know who it is that is going up in him since another band member is directly behind him.]

Bombers: Look at this tiny van we had to take when we went and played Pomona.[The earlier micro-mini tour the Bombers did]

Shane: Looks like you had room for about one member and his guitar.

Bombers: Some of us rode with our producer Van Christian who everybody knows from his band Naked Prey. Hey, heres some pix from the show we did with the Goo Goo Dolls!

Shane: What did you think of those guys?

Bombers: We love 'em. They're our favorite band!

Shane: Well when was this you heard them? It seems like their first two albums were so much better than the last one.

Bombers: Well we really like the last one.

Shane: But they're pulling a Westerberg and getting way too poppy. I realize you guys have a song or two that could be called that style like current GooGoo Dolls--Nate mentioned one of the songs played over the air as the "poppy"song--

Bombers: Here's our crowd that came in Pomona. You can tell they loved us. [This is said sarcastically as the Bombers show me photos of a lackadaisical geeky looking audience]

Shane: [continuing the sarcasm] Look, theres people circle-slamming, flying through the air--climbing up a 20 foot speaker stack...

Bombers: It's a Pearl Jam show !!

Shane: How many songs do you have total. I mean is this the only line-up of the Bombers or what?

Bombers: A bunch. Let me tell the story[says Nathan)--it started with Ricci and me and a guy named Jimmy Shades--a good drummer. Collin,Tom, and Todd were nowhere near the band at that point. We started playing out and we did shows with this band The Good Guys who had Tom and Collin and a guy who is up in Seattle right now. We had a singer named Mark who was gay. We got a drummer named Donny Stevenson who is in the military now. We got sick of Mark. And the Good Guys had broken up--first Collin started playing harmonica with us. This is about 2 and a 1/2 years ago--then Collin started playing guitar too. We still play a Good Guys song. Tom started singing. Todd was drumming for us while Donny was gone and he stuck. And we recorded the first single about a year and a half ago--which is a long time for us--we've done alot since then --back then our biggest show as opening for the Dead Milkmen. We were like "Yeaah!" -a thousand kids there.

Shane: I'm sure you guys blew them away.

Bombers: They called us "that nice little punk rock band.:" The Phoenix trip was where Tom became full-on our singer--we got drunk together and that was it. Might as well tell you about the name.

Shane: Does it have anything to do with the Motorhead song "Bomber?"

Bombers: Probably not. It was sheer stupidity actually. Ricci came up with "The Bombers". I like Lemmy--but I really like Geezer Butler the bassist from Black Sabbath[at this point the rest of the band who'd been allowing Nathan to tell the EFB saga got indignant that he is boosting a fave of his that I got the feeling no one else in the band reveres nearly as much]Mark wanted to call us Earl's Family Cracker Barrels-so I threw in Ricci's Bomber's and it became Earl's Family Bombers--and that's been our name for the whole length of this line-up[talk of various side projects somehow comes up and gets dropped again with names like Molton Leather, Gunk, I Am Collin and I Am Naked all flying around...][then conversation turns to the song on the first 7" record called "Saddle Tramp"--I'm wondering which band from Seattle wrote it--Super Suckers or Dickless--but it turns out...] It is actually a song by a band that was also called Saddle Tramp that both Tom and Collin were in--this was the summer between Thai Pink and Super Suckers because some of Thai Pink and some of Saddle Tramp went on to be in Super Suckers.

Shane: So were up to the current line-up--lets talk about the current releases--the 2nd seven inch is out right--and there is another one and a cd out any day or what ??

Bombers: The third 7" has "Creepy Girl" and "Evil Seed"--and a song from a Saturday morning cartoon show.[let me interject that the songs that appear on both a 7" or comp track and the full length cd are always totally different recorded versions from separate sessions.]

Shane: To me you guys really don't seem as cartoonish as you obviously partially picture yourselves--you guys seem like you could intensely dominate a big stage and cause a crowd to go off, flying around etc.

Bombers: Tucson doesn't have a great sense of humor over all--alot of other bands are standoffish and it can be a pain in the ass. We need two or three more clubs in town. At least one more that isn't catering to the folk or metal crowds. The DPC is the only punk scene here.[Check Shaneshit for info on the DPC venue]

[convo ensues about a Tucson newspaper article on the

Bombers where the other side of the newsprint page has a pic of Axl--various band members are claiming to have fucked him in the ass--but it turns out there not familiar with the Pigmy Love Circus song in which he gets totally offed] That sounds like as great a song/concept as "Morrissey Rides A Cockhorse."

Shane: You do almost look like a suede head or something--but seriously, you guys played a show in Yuma, right?

Bombers: Nope--we ate at a McDonalds there--they canceled the show and changed the night we were scheduled to play into a top 40 night. When we got first got that show they were asking us stuff like "You're not a punk rock band are you?" and we just told them "No, we're like the Rolling Stones"--but it is probably better the way it went down cuz we know of two bands that have had the cops escort them out of town when they played that place in Yuma.

Shane: So when the party fills up you guys are gonna plug in and kick ass.

Bombers: ..or lick ass.

Shane: Well if you guys lick acid I'll still be here to see you.

Bombers: Lick Ass!..No..Hey..Lick Acid--I'll take about 5 hits. Anyways, we don't want to talk about anything we talked about last time.

Shane: What do you mean "last time"--you mean the BuzzKill int?

Bombers: Uh,Yeah. They felt free to make up some lines--but they told us they would. How are you gonna transcribe all five of us talking at once.

Shane: It's easier than you think[Quack!!]You just leave out anything you can't really hear or make sense of. If we can tape for a couple of hours I just edit it down or something. I like chaotic interviews. I can't think of anything so ultimately important that we are gonna have the answer for. I mean before the interview portion gets printed is always a portion of me just saying what I think--which in this case is that you guys are one of the best bands in the fucking country today.

Bombers: [Band laughs derisively] You're either licking ass or you've been licking way too much acid!

Shane: You guys aren't listening to enough records to know what I'm talking about. Thats what blew my mind when Ricci told me about various groups you guys haven't heard that I've been comparing you to in my mind I'm thinking "well they've listened to that and they've got that down and they're even better than that."

Bombers: No, not at all.

Shane: Wait a second. There are plenty that you have heard. Don't act like you don't have any influences--well, it really isn't even a question of influences. The point is you listen to alot of music cuz you all love music. I seen you last night licking the guitar's ass Tom. The world needs more fans like you[Speaking of the Bomber's singer being the most active fan/participant in the audience for the Stud Drifter's show the night before the int--talk then ensues about Mike Hyde, the guitarist of the Stud Drifters who happens to be a large man--and so I ask...]He's never played in a dress like you guys have has he?

Bombers: We hope he never plays naked. We have never seen Mike Hyde naked.

Shane: Well everyone deserves a groupie who craves to see them naked--so even if we don't have one in this room this minute we'll get him one somewhere.

[To alleviate a brief lull at this point co-interviewer Kathy Key asks, "So what bands have you listened to today?" One band member comments that it's not fair to ask Ricci since he had to listen to whatever at the record store where he works.]

Shane: Yeah, he was sleeping in the back when we went over there today--how many jobs do they have like that in Tucson--I'm honestly thinking about moving here now if you can get a job and sleep--it wouldn't matter how much they paid--you've got to sleep some time[Then Ricci pointed out the musical fruit of his day--but they were two old classic lps--a Stones and a Credence record he picked up in a bookstores used bin--not at the corporate store he worked at.

Bombers: Any Aaron Neville fans out there--the guy with the raisin on his face?

Shane: I liked it when some of the Nevilles played in the Meters--I guess though I'm trying to make a point that what you have or haven't listened to doesn't appear to be a barrier to what you're doing--you're creating out of whole cloth--it seems like you have counterpoints in your sound. It would be deceptive to say that one of your guitarists has the punk rock edge and one has the roots rock thing blah blah--but it seems like stuff is interlocking--how often when you are playing does it seem like everything is going seamlessly or do you look at each other like,, "He is fucking up!"

Bombers: All the time! It is better than it used to be. But I mean really how often do you think we're looking at each other going, "Dude, you're on it!"--well, we do--we have those shining moments--and most of those have been right in this room(the int is taking place where they practice--which is also where they set up when they're playing a party at their headquarters as they did later the night the interview took place--and in Tucson the cops don't come!!)

Shane: Well I'd say that the show from the other night was pretty shining. Hopefully somebody will make this tape available[A tape of a Sep 6 show at the DPC where Earl's blew former homeboys the Super Suckers off the stage with an intense 8 song hammer down--It turns out when I bring it up the band hasn't seen the tape themselves so as the interview progresses it gets turned on in the background.

Bombers: Yeah, that show was smoking. We had to play a short set cuz a couple of our guys were determined to catch John Doe that night at another club.[They find it hard to believe they even did 8 songs that night --commenting on how it seemed like a 4 minute set--and that things must've been working for them that night]When it doesn't work for us like that thats when our comedy act can start--dancing monkeys.

Shane: Thats a good lead-in to asking about the costume thing--did you guys dress up outrageous for alot of your first shows? Was it a conscious N.Y. Dolls thing for awhile or what?

Bombers: It wasn't a totally intentional thing. But we dressed in drag more than once. and we used to have U of A marching uniforms. We never did get around to the all 50's doo-wop suits look but we had planned on it. Then we've got "nature boy"[A reference to the fact that Collin has been known to get naked on stage]

Shane: You've got to have at least one guy in the band who gets naked to be a rock and roll band today.[A conversation follows amongst band members about the whole naked thing--it also comes to light that the 50's look is all part of a concept called The Ticks--an imaginary soon-to-be all cover band--then a story gets told about Lars and Slash being told to get out of the way so a photog could get a better shot of porn star Ron Jeremy --then I return a story to them about the time that Telly Savalas had more screaming fans at a plane disembarkation than Led Zeppelin who were getting off the same flight--talk turns to local record stores in Tucson and a remark about how the store Ricci works at doesn't have any indies there--which I in turn contradict having noticed a bunch of Epitaph releases while browsing waiting for Ricci to awaken--I mention that Epitaph has signed Clawhammer but that I'd be more stoked about that if they'd done anything with the Little Kings record back when they put out--at which point all this talk about Epitaph inspires Nathan to bring up an actual fact that became the punchline he'd use whenever this interview hit another lull which it did plenty more times cuz like I said this is less than a quarter of the entire interview--and the punchline was and is to this very day--"Hey, Did I tell you Jay Bentley[of Bad Religion] was my cousin ?!?"--Yep-and that fact kinda pissed me off when that one connection to LA's music industry didn't produce a good gig for them--maybe next time--and maybe next Flipside they'll be a part two of this int--but for now after you've read this one you'll want to pick up on whatever releases are available by writing the band at 1501 N. 6th Ave./Tucson,Az./85705 and fuckin make sure to go see em the next time they hit LA !!

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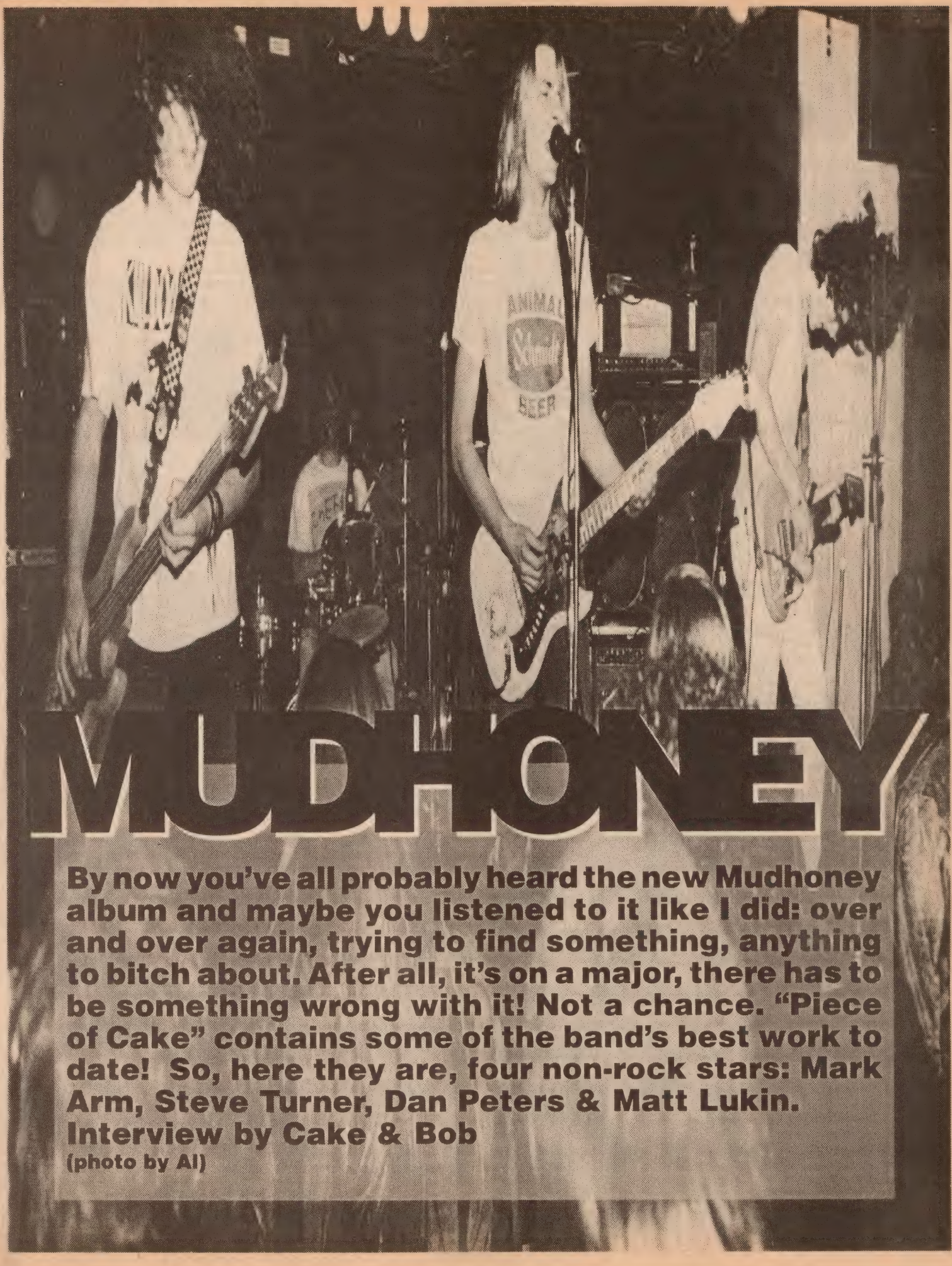

MUDHONEY

By now you've all probably heard the new Mudhoney album and maybe you listened to it like I did: over and over again, trying to find something, anything to bitch about. After all, it's on a major, there has to be something wrong with it! Not a chance. "Piece of Cake" contains some of the band's best work to date! So, here they are, four non-rock stars: Mark Arm, Steve Turner, Dan Peters & Matt Lukin.

Interview by Cake & Bob

(photo by Al)

Bob: How did the Redding Festival go?
Mark: We got pelted with mud. It went really well.
Matt: Forty thousand screaming teens!
Bob: Basically, it was a MUD-honey show.....
Steve: Some of these people were covered with mud for three days. The people who stayed for all three...
Dan: The only bands that really got pelted were L7 and us. They didn't pelt Nick Cave. Probably 'cause he looked too good!
Cake: Have you guys found any changes signing to a major label? Good or bad?
Steve: The only thing we've noticed is that you have to talk to a lot more people to get anything done. And it's farther away from home. But so far nothing really weird has happened. We recorded this last record at the same place with the same engineers that we did "Every Good Boy Deserves Fudge". Except it's on sixteen track instead of eight track.
Cake: So you can put more stuff on it?
Steve: Yeah. When we did "....Fudge", if we put keyboards then we could only be one guitar. Now there's room for two guitars and keyboards. Keyboard being a Farfisa organ, not a synthesizer. Although we wouldn't mind having a synthesizer it it's an old Moog or something.
Cake: Is that the Farfisa on the first track of "Piece of Cake"? The techno thing?
Steve: Yeah. Farfisa and piano, I think.
Cake: Is that your attack on rave and techno-pop?
Mark: It wasn't an attack.
Matt: For some reason, about halfway through recording our record, Steve thought it would be cool if we each had like... You know how the last record had like snoring and stupid stuff in between songs. We were going to do more of that kind of stuff. Originally we were each going to find stuff that was thirty seconds long whether it be a drunken phone conversation or... whatever. It ended up being something we recorded in the studio. We kind of made up this rule that we had to play everything and mix it ourselves all within a half hour on that particular thing. It'll be our tribute to the Butthole Surfers.
Bob: I saw Singles the other day. How do you guys think that came out?
Mark: I haven't seen it yet. Everyone else has.
Steve: I saw it the other day with Matt and Dan. It was better than we were kind of afraid it was going to be. It had been delayed so long we were thinking that they didn't know what to do with it. That it wasn't funny or good. But it was alright.
Bob: How did you get involved with it?
Mark: We just went down there and knocked on their door.
Steve: Mark went down there and gave them a bunch of stuff and said "We'd like to be on the soundtrack." Because all they had on the soundtrack so far was bands that were managed by the same people. Basically a management team was cornering the soundtrack. Cameron Crowe was like, "Yeah, we'd love to have you on there, blah, blah, blah...". We had to go straight to him because everybody else was saying no.
Mark: I think it was a conspiracy on the part of a certain management team in Seattle that takes care of Alice In Chains, Sound Garden and Pearl Jam. And at one point Screaming Trees.
Dan: It was nice to see a cameo from Bruce though.
Steve: He looked good, didn't he?
Cake: With the hat!
Mark: His hat, that was the best!
Steve: Mark was in a couple of background scenes.
Bob: Which scene?
Mark: There's one scene towards the end of the movie where Matt Dillon is standing outside his apartment and someone is moving out. Gus Van Sant, who directed Drugstore Cowboy is carrying a couch and I'm right behind him carrying a box of records.
Cake: Look carefully next time.
Bob: Was that the OK Hotel that they used for the coffee shop?
Mark: I'm sitting somewhere in there, too.
Steve: You can barely see him. He's like a speck in the background.
Bob: Is it weird back home with all the attention that the Seattle music scene is getting?
Mark: The weirdest thing that's happened to me recently is some kid that was in line in front of me turned around. He got on his hands and knees and started bowing.
Cake: Did you get off on it?
Mark: No, I wanted to kick him in the teeth. It was really embarrassing.
Matt: Nobody pays that much attention. Maybe Seattle is behind the times. Back home, a woman that's checked me out a hundred times before asked me what it was like to be famous. I.... I don't know!
Cake: Are the Thrown Ups going to be releasing any more stuff?
Mark: We got kicked out of the Thrown Ups!
Steve: We got fired Nine months ago. "Too many "rock star" attitudes in the Thrown Ups." It was Ed with the "rock star" attitude.
Mark: Apparently he set up some show and didn't tell us about it and none of us went.
Steve: We found out about it like two days before the show. We're like, we don't want to play. We didn't show up.

Mudhoney: Dan, Steve, Matt and Mark at Castaic Lake. photo Bob

Cake: Is there going to be like a posthumous CD or something?
Mark: Doubt it! We got that tape of "Wandering Minstrels". Let that out.
Cake: Another thing is Mark's first band Mr. Epp. Is any of that old stuff going to come out? There was that New Alliance compilation album awhile back....
Mark: Yeah, a while back....
Cake: Like '81, 82 or something.
Mark: There was a song played on Rodney on the ROQ at that time. "Mohawk Man".
Cake: I think I've heard that. Is that a live cut?
Mark: No, it just sounds like it! It was a Four track recording.
Matt: It sounds live as all get out.
Mark: It's like five minutes of wsshhhhh!
Cake: You don't want that released again?
Mark: No. As far as I can remember, we recorded some stuff that towards the end sounded really good. I have a reel to reel that I got from that Green Monkey guy, Tom Dier.
Cake: I got to see Green River back in '86 at the Anti Club. You guys opened for Gone.
Steve: Gone and SWA.
Cake: I'd never heard your records but immediately I went up to Greg Ginn and said, "These guys sound like the Stooges." That was my first reaction. Did you play any other shows around that time in L.A.?
Steve: We played Club Lingerie at about that same time. That's a horrible place. A year later we played at the Scream opening for Junkyard and Jane's Addiction. That was a sheer nightmare.
Cake: Have you guys gotten any feedback from the Dicks or Angry Samoans for your cover versions?
Dan: The Dicks guy.... the dude from Sister Double Happiness, we played a show with them in Germany and we asked him to sing with us and he said no.
Steve: He said it was sweet of us to ask, but he said no.
Mark: He was really excited about seeing us.
Matt: But of course we blew that night!
Cake: At the Palace you did the song that Keith Morrison sang...
Steve: Black Flag.
Mark: Did you see the first show or the second show? The second show we played, check this out: We had Keith Morris on one mike, Dez Cadena on the other and Duff playing guitar.
Cake: Was he drunk?
Mark: He was begging to play with us. I told him we were going to play with Keith and he goes, "I want to play "Fix Me"..." I said Steve, Duff wants to play. Steve said "Ok, get it up there." And he asked Matt what key it was in.
Matt: I said, "What's key?"
Mark: For a second there we felt like we were in Guns And Roses.
Bob: You guys are playing a Rock For Choice show in L.A. Did you have anything you wanted to say about that?
Mark: We're playing it. We're doing it because it's something we believe in. We're not really a political band. We are in the sense that action is louder than words. We do things pretty much on our own terms, even though we're signed to a major corporate..... force.
Dan: L7 asked us to play it. It's a good cause.
Steve: I think it's really cool that they're doing it. That they set up the whole thing. It's really cool and admirable.
Mark: It'll be cool playing with Joan Jett.
Cake: What's your favorite type of beer?
Mark: I'd say Red Hook. It's a local Seattle brew.
Matt: My favorite beers are sparkling lagers. Stein Lager. Becks. Cascade Lager.
Cake: Old Milwaukee, natural light?
Matt: Aahhh...
Steve: Cooper, Castle Brown. Depends on what kind of drinking your doing. If your drinking a lot, you better have a lighter beer.
Cake: Did you guys ever drink with PopDefect?
Mark: Oh, yes.
Steve: We have.
Cake: Those guys drink a lot.
Dan: First time I met them was through Charlie's sister, Suzie. I went to school with Suzie.
Cake: She did the cover for their album, it's called "Punch

Drunk".
Mark: Is it going to be on FlipSide?
BOB & Cake: Yeah.
Matt: We saw them that time in New York. We happened to walk into this bar and they were playing and there was about two people there. We were like, "Hey, alright!"
Steve: We enjoyed staying at their house.
Matt: Nick, the drummer loaned me a crutch 'cause I fucked up my ankel wrestling with thee Headcoats. After they stuck me into the garbage can at Bogarts.
Cake: That was a great show!
Steve: I felt bad after that show. The next show we played, we made sure we weren't drunk. The next day we were like, Jesus... what just happened?
Mark: We pulled into Bogarts and it wasn't open yet but there was a margarita bar right next door. We started drinking at two thirty in the afternoon and.....
Matt: Bogarts wouldn't bring us any more beer until after the show. They were afraid we were going to get too drunk. This dude pulls out a bottle of Jack Daniels. None of us really drink bourbon but we drank it anyway. Then I screwed up my leg trying to flip that fat Johnny guy from thee Headcoats. My leg just folded and I tried to remedy it by drinking whiskey. It made the show more interesting then it probably would have been.
Bob: I heard that you wanted to give Cake a piggyback ride at the signing party.
Cake: You guys got signed and there was a party at that bar. You asked me to get on your back and I said, "I'll kill you!". He was quite drunk that night.
Matt: After I get passed that one drink, about the only thing I can say in any conversation that I don't want to be in, is "Get on my back!"
Cake: Do bootlegs bother you guys? 'Cause I've seen a lot of them.
Steve: Only in the sense that they cost so much and they usually sound like crap.
Cake: Are there any ones in particular that you like that you've seen?
Steve: I like the covers of some of them.
Dan: The covers are usually pretty interesting.
Steve: But, basically any bootlegger I've ever met.... it's not like they're fans or anything. It's more like, "Hey this is a real easy way to make a lot of money." That really irritates me. At first I thought, early on that bootleggers are pretty altruistic about it, like fans. But that's not the case. In like, England it's like the Mafia, basically. It's very controlled, organized crime. It's got nothing to do with fans or giving people live shit or whatever.
Dan: It's not like Grateful Dead fans trading tapes.
Steve: It should have been like that. If they were like that, I wouldn't have any problem with them.
Matt: Most of the recording cost for them is nothing. They charge more then records cost. It's a good way to make money.
(Hip Warner A&R dude David Katznelson pops his head in to say "hi" at this point..)
David: Hi. You guys having fun?
Cake: Do you think David Katznelson is the next Gary Gersh?
Dan: I think so.
David: Oh, that's really harsh.
Steve: Who's Gary Gersh?
Cake: He signed Nirvana.
Dan: Wait 'till Dave becomes the total corporate shmoozer. And starts talking about profits and units. And starts telling bands when he signs them that they're going to be big, big, Big, BIG!
Cake: Until Nirvana you guys were THE band, basically. Do you remember that?
Dan: We were the biggest selling SubPop band until "Nevermind" came out.
Cake: Was there a lot of pressure. What did you feel when people like NME and Melody Maker were calling you the next big band? Does it bother you?
Steve: It's so farfetched and out of hand. The stuff they write about us is stupid and silly, y' know.
Cake: So you really don't have any respect for the English press?
Steve: Depends on the person writing. There are people who have known about us all along who are cool people and other people who don't really have an opinion, who wouldn't know good music if it bit 'em on the ass. Not to say that we're necessarily good music.... but, they'll praise some pretty incredibly horrible things.
Cake: What recent bands have tickled your fancy?
Dan: Pavement's a really cool band.
Mark: Clawhammer.
Bob: You guys gonna tour with Clawhammer?
Mark: Yeah, I think were touring with them.
Steve: We'll be doing the East with them.
Mark: Probably with the Supersuckers, we'll do the West.
Steve: I'm eagerly awaiting with bated breath, the new Flipper record.
Cake: Oh, God... really
Steve: I saw them not too long ago. they played in Seattle.
Cake: It's Flippermania in a way.
Steve: Instead of Beatlemania, it was Flippermania. They have this total freak playing bass for them. He was awesome.
Cake: Are there any people you want to work with in the future, like Sky Saxon, maybe?
Mark: I don't think there would be any point to working with Sky Saxon.
Steve: I wouldn't mind looking at him from a distance.
Cake: I heard he cut off all of his hair 'cause he thought he was going to die.
Mark: So he could die with short hair?
Cake: He thought he wouldn't die if he cut it off. That's what Rodney said.... Do you guys want to do a big tour?
Mark: Not really. I couldn't imagine being on the road for two years... or nine months.
Cake: Like Metallica's doing?
Steve: Yeah, that's just crazy.
Cake: It took them three years to record a drum track! So....
Bob: How long did it take you guys to record the album?
Dan: About five or six weeks.
Steve: That's the longest it's ever taken to record anything. We bought out the entire studio for a month so we could take our time.
Bob: No pressure....
Dan: Yeah, we didn't have a two week deadline or anything.
Matt: We recorded some and then mixed some. And then recorded some more... So we weren't just doing one thing. And we re-recorded some of the songs we had mixed so we could pick the one we liked better.
Cake: I have the black vinyl edition of "Touch Me I'm Sick". I was wondering how much that was worth? Do you guys know?
Steve: I've never sold any.....
Cake: I saw it for $150.00 somewhere.
Matt: That's a lot of beer. We actually heard at one point that some guy spent like twelve hundred bucks, supposedly....
Cake: If you go to Bleeker Bob's on Melrose, you can probably find it for like five hundred dollars or something...
Steve: It's not going to sell for that much, it'll just be on the wall. I think the re-issue single is not around anymore. But, they'll probably do it again.
Mark: We encourage home taping.
Steve: I'm into record collecting, but not the financial side of it.
Matt: It's more fun to search it out and find a used record for a buck fifty.
Cake: Is the album going to be on vinyl?
Steve: We're not sure...
Dan: It's going to be at least on import vinyl.
Mark: I'm not overly concerned, because... I like vinyl, but I blame the public for what's happened to vinyl. You can put a lot of blame on the record companies too, for working hard and pushing CDs. But the public certainly didn't demand vinyl. Vinyl sales have dropped so low....
Cake: Wouldn't you want it to be on colored vinyl?
Mark: That doesn't bother me.
Bob: Do you guys have anything more to say to your fans?
Steve: Do we have any...left...
Mark: ...now that we've sold out!

Write to Mudhoney at:
P.O. Box 16606, Seattle WA. 98116

The weirdest thing that's happened to me recently is some kid that was in line in front of me turned around. He got on his hands and knees and started bowing. No, I wanted to kick him in the teeth. It was really embarrassing.

Have you ever noticed that most of the weirdo noise bands hail from good 'ol Texas? Why is this? And, why is it, we ask, that they still don't get the notoriety that they deserve? Well, don't ask me because I really don't know! Anyway, here's an interview that took place on September 23, 1992, after an incredible show at English Acid. Oh, and Al liked them, too. Present were the PAIN TEENS, Shane Williams (welcome back!), Pookie, Cake and a very stoned dude from Seattle.

PAIN TEENS are:
BLISS BLOOD-vocals
SCOTT AYERS-guitar and tapes
KIRK CARR-bass
FRANK GARY-MARTIN-drums

photos by Al

Shane: I read a review of you guys when you played Tucson. The girl that reviewed it didn't like the whip. I noticed you didn't use the whip tonight. What happened with that part of the show? Did you leave it out because you were burned out on it, got tired or what's the story?
Bliss: Well, I forgot to bring it, really. I don't know. We just try to do different things. We don't want to be too predictable. And you know....Townsend always having to smash his guitar...we just need something different everytime that we play.
Shane: I think her problem was you weren't really trying to inflict pain, so what was the point? Too much like going through the motions. I'm just quoting another review...
Bliss: We do it on that song "New Woman" (We played it tonight) and it's really just kind of theatrical. Sort of a satire of S&M and it's supposed to be a character, Juliet, from the Marquis de Sade. Her talking about how she controls men because they want her to control them.
Shane: So, it comes from a classical literary source and the song was based on your interpretation of what you read?
Bliss: Yeah.
Pookie: Who is this woman? I want to meet her!
Bliss: Juliet. Marquis de Sade read this book, it's about two thousand pages long and she's the main character. It's the one in which people throw themselves into the volcano for the ultimate orgasm.
Shane: Yeah, he's a guy who wrote his stuff from prison, so I have to give him his due.
Bliss: He went to prison for whipping a servant girl on Easter.
Shane: That's why he went to prison?
Bliss: That's why he went to prison initially.
(GG Allin discussion starts with Pookie putting in his 2 cents worth. Whatever....)
Cake: So, what's it like in Houston?
Shane: Alternative Press had that compilation with four bands mentioned and you guys got the most wordage and usually do. The one with breasts on it...
Cake: "Love & Napalm." That was brilliant. That's one of my questions. "It Will" with the evangelist spouting off, the first version, who is that?
Bliss: I don't know. Some guy off of channel 22.
Cake: You didn't build the song around him?
Bliss: Nah, we just threw him on in the last minute.

Cake: I tell you, when you smoke pot and listen to that...it's absolutely perfect.
Bliss: Oh, really? Ha! Ha!
Cake: Why the second version?
Bliss: We wanted to play it live and not the tape live.
Cake: How's King treating you?
Bliss: Oh, great! He's really cool!
Cake: Is this ("Stimulation Festival") your first album on his label?
Bliss: No, our third and fourth albums are on Trance and our first two albums were put out ourselves.
Shane: What's the name of the label?
Bliss: Anomie. A-N-O-M-I-E. We named it after Jerry Anomie from LEGIONAIRE'S DISEASE.
Shane: Yeah. I remember that. They were out of Foul Records from San Francisco.
Cake: Do you get a lot of BUTTHOLE SURFERS comparisons?
Bliss: Well, I think that it's the fact that we're from Texas and we're kinda weird and noisy and also that Scott (Ayers) has alot of the same influences as Paul (Leary). You know, really old stuff like when he was a little kid he loved GRAND FUNK and then "Oh, wow! Paul Leary's dog is Mark Farner!"
Cake: I met both Mark Farners.
Bliss: Oh, wow!
Shane: I'd like to meet him. It reminds me of when I used to sell pot to BLACK OAK ARKANSAS, I'd give 'em a bad deal. I'm afraid that GRAND FUNK would get a short shift from me.
Bliss: Mark Farner I and Mark Farner II...
Shane: I think that I'd be friendlier to #2. Oh, well...rock stars never fade away....
Bliss: Dog's cuter, right? Ha! Ha!
Shane: Yeah, let's hope!
Bliss: Well, I don't know. You, though (pointing to Cake) can really speak from experience.
Cake: I guess.
Pookie: (brilliant question) What do you think of Jesus?
Bliss: Jesus? I think he gets misquoted a lot.
Cake: "Death Row Eyes", the Sub Pop single, is Ted Bundy on the cover of that?
Bliss: Yeah, we asked Savage Pencil to do the cover. It's Ted Bundy on the front. He's burning in hell and on the back is a close-up of Henry Lee Lucas. 'Cause he's got that dead eye...
Cake: Like the SURFERS put Albert Fish on the cover of "Psychic...Powerless..."
Bliss:....drawn all over his face...
Cake: ....being licked by Burl Ives.
Bliss: Ha! Ha!
Shane: Gee, those two make a good couple. Some of these guys are pretty gnarly. Well, Henry's the archetypical case of the mother that beat him and let him watch her getting fucked by tricks and shit. So, he becomes a serial killer and kills people. I don't know. I don't like to draw relationships quite that closely. It's kind of a weak excuse, but it was his excuse.
Bliss: Well, read a book about him and maybe you'll understand why he was so...destroyed.
(Talk continues about Henry Lee)
Cake: Let's talk about looping. Does the looping come first or the music? How do you build a song?
Bliss: Um, a lot of times a loop will be the first thing. Scott was actually working at first on a lot of loops on a four track. He would make a loop, play it and then record it onto another machine and then go through and do things with those.
Scott: And this was before the days of digital delays...
Cake: ...and this is Scott Ayers.
Scott: I'm influenced by Hendrix and a lot of stuff like that and I think that Paul Leary is too.
Shane: There's definitely an element of rock and roll. It's not just pure industrial music.
Cake: Like "It Will" could be a ZEPPELIN riff.
Bliss: Yeah. Blues are cool. I like Bessie Smith.
Scott: ...or real hardcore blues.
Shane: Coming from Texas, I'm sure that you've seen a lot of the cool blues rock bands from there.
Scott: You know, we always used to go see Stevie Ray Vaughn in little clubs.
Cake: So, you guys released a lot of tapes before you released any vinyl?
Bliss: Yeah, we have a total of nine ninety minute tapes that we put out. And the first album are the best songs from the first four tapes, so there's a lot of excess material.
Cake: What's the P.O. Box to get this stuff?
Bliss: P.O. Box 35709 Houston, Texas. 77235 and they're seven dollars.
(Talk gets confusing with stoned dude from Seattle steps up and joins the conversation.)
Scott: Did you guys catch STINKERBELL when they

We're a PAIN TEENS sounding band and if anyone brings up the BUTTHOLE SURFERS comparison, it's because somebody else thought it sounded like that... People always go up to Bliss wanting Gibby's autograph, you know?

came up?
Cake: Fuck, yeah! I liked them and thought they were really cool! Is it true that your next album is based on the whole Donny and Marie TV show?
Scott: You must have heard an advance copy of it, then.
Bliss: It's based on Shields and Yarnell.
Pookie: Oh, man. That's twisted!
Cake: Yeah, I knew that I had to ask a question like that!
Kirk: I thought it was the Captain and Tenille. I'm Kirk. I play the small mouth and large mouth ass.
Cake: So, since this is your only L.A. show, what did you think of the crowd?
Bliss: Well, the first time that we played was at Lecstertium and Jabberjaw and this (English Acid) was better than those shows.
Cake: What are some other bands in Houston that you like and think we should listen to?
Bliss: SUGAR SHACK.
Cake: Oh, they're great! "Fearless Frat Killer"....
Bliss: Yeah! We put out their first three singles and THE MIKE GUNN are also really good and very psychedelic. Well, y'all know about STINKERBELL. TOXIC KARMA. Help me out, Scott.
Scott: DISHMOG(?) and MANHOLE....
ALL: (Laughs)
Bliss: That's an all-girl band.
Pookie: He (pointing to Cake) wanted to open a gay bar called the Manhole.
Bliss: There is one.
Shane: There was a famous jazz club called Shelly's ManHole.
Cake: What are your next releases?
Bliss: Well, we're putting out a single on a British label known, appropriately enough, as Serial Killer Records and a full album on Trance which was originally going to be just an e.p. and that comes out during the first of the year. It's almost finished. We just have the bonus tracks left to do.
Cake: Are you playing in Europe as well?
Bliss: Yeah, supposedly they want us to go in November or December, but we won't be able to do that. We're taking a month off now and we'll probably do it in the first of the year.
Shane: What are you trying to say, that you've got day jobs or something?
Bliss: I work at Sound Exchange. It's a record store. Scott works for U.P.S., Kirk paints and Frank makes metal stuff. It sucks because in Houston there's this attitude. "What do you do?" "Oh, I'm a musician." "No, what do you really do?"
Shane: But, it's not like you want to leave the city.
Bliss: Yeah, but it seems like there's a lot of bands here (in L.A.) and that makes for too much competition.
Cake: Yeah, but they're mostly shitty bands. Hey, what's your name?
Frank: I'm Frank Gary Martin. I play the drums. One long last name. I'm twenty-six years old. I'm a machinist in Houston and I tour with the PAIN TEENS.
Cake: Do you like the KNACK?
Bliss: No.
Cake: No?! You don't like "My Sharona"?!
Bliss: No. I think they should be knackered. I heard that they tried to come back...
Scott: We're a PAIN TEENS sounding band and if anyone brings up the BUTTHOLE SURFERS comparison, it's because somebody else thought it sounded like that.
Bliss: It's because I sound so much like Gibby, you know? Me and Gibby, we're too much alike. I told him to change.
Frank: People always go up to Bliss wanting Gibby's autograph, you know?
Bliss: Yeah, especially in Europe. (Fake German accent) "Are you Gibby Haynes? You're from Texas, right? Are you Gibby Haynes?"
Scott: (Fake German accent) "How do you make your hair go like these?"
Shane: They're like if THROBBING GRISTLE were a rock band and if Cosi Fan Tutti was the singer instead of Genesis.
Bliss: Yep, that's the SURFERS in a nutshell.
Cake: When are you coming back to L.A.?
Bliss: As soon as possible.
Cake: ...and please bring DRAIN with you. Tell King to get off his ass.
Bliss: We played with DRAIN in Austin and they were really cool. Unfortunately, it was the night that there was a flash flood and not alot of people were there to witness the occasion.
Cake: Sounds like what happened to L.A. in early '92.
Bliss: I wanna hear about the riots. Were you guys out pillaging?
Cake: No, I live in the San Fernando Valley. Nothing really happened there.
Bliss: You mean, you didn't even steal a grapevine or something? Or ride your bike around?
Shane: Flipside's been having editorial disputes over the pros and cons and wisdom of the riots. It's the prolooters versus the anti-looters.
Bliss: Well, I believe in freedom of choice.
Stoned Dude: How did you come up with the name PAIN TEENS?
Bliss: Actually, a friend of Scott's made it up. He played him some of the music and he said, "It sounds like Pain Teens!"
Cake: There's a rumor that you're a dominatrix?
Bliss: Well, the only person I dominate is myself. I'm interested in personal power struggles between individuals and S&M is a way to look at it in an objective way.
Shane: Are you familiar with Debbie Jaffe, whose whole career revolves around S&M soundtracks for her stuff?
Bliss: Yeah. I'm not really into it. It's cool, though. There's definitely an audience for every type of music, though.
Stoned Dude: Do you like Kate Bush?
Bliss: I only liked her when I was three years old fifteen years ago.
Cake: You're only eighteen?
Bliss: Actually, I just turned twenty-one. It's really fun. I just started drinking.
Cake: What's your favorite beer?
Bliss: Shiner Bach. It's a Texas beer.
Cake: What's a really good bar in Houston?
Bliss: Emo's. It's really cool. We played there once. They have bands there and it's free to get in...and even minors can get into shows.
Scott: ...L7....SEEL POLE BATH TUB...
Cake: Wow! How much is the beer?
Scott: Two bucks.
Cake: Wow! It's $3.75 here.
Scott: There's one in Austin as well. We've seen STEEL POLE BATH TUB, HOLE, L7, etc and if you're a minor, then it's only five bucks!
Cake: Have you ever heard of DICKTIT?
Frank: No, but I've done it!
Bliss: When is Flipside going to do their all woman in music issue, huh, Al?
Shane: We already have numerous columnists that are the equivalent of male groupies that love females in bands. I mean, I put pictures of them in my columns....
Bliss: It needs to be a satire. Call it the "Bitchy Women" issue. No one that was in the "Angry Women" issue can be in it, though. Lydia Lunch could be in it.
Pookie: How has bodybuilding changed your life?
Bliss: It's made me a more confident individual.
(Talk moves onto the subject of drugs.)
Bliss: Scott says that he tried PCP once and it looked like the floor was falling away, a foot around him, and then the floor was gone.
Stoned Dude: Good pot from Seattle!
Bliss: The B-side of our Sub Pop single is a noise jam with a cutup of Gary Hydenick's neighbor complaining about the bad smell coming up from his house. One he buried in Jersey and one he cooked in the pot.
Scott: And it goes on with an interview with the neighbors talking about the smell...
Bliss: "It was so foul. I knew that it wasn't beef or anything." This guy I met, Rich Hoke (who used to be in JUST SAY NO) says that he saw Gary Hydenick at McDonalds with all these prostitutes that he hung out with. He was wearing all these chains with a big cowboy hat and boots.
Shane: I read that he ran a fucking church that had a lot of retarded people in it.
Bliss: "The Church of Sucking Gary Hydenick's Dick."
Shane: He had a scam going where he ran a church with retarded people while getting money from the state.
Bliss: And to do whatever they wanted for dinners at McDonalds. He fell out of a tree when he was a kid and bashed his head in. So, then kids started calling him "Football Head."
(Stoned dude spouts off and the interview ends...)

PAIN TEENS can be reached at ANOMIE RECORDS P.O. BOX 35709 HOUSTON, TEXAS 77235.
(For a bitchen discography on the PAIN TEENS, please pick up issue number 112 of MAXIMUM ROCKNROLL. What a plug!)

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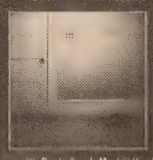

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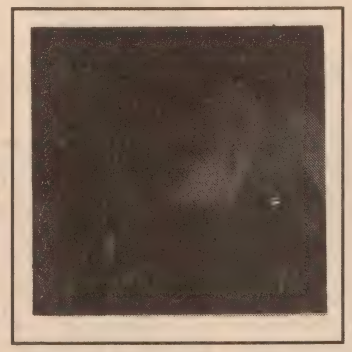

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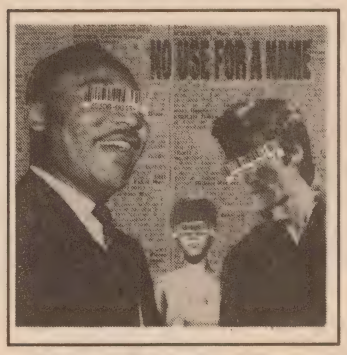

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RUDIMENTARY PENI, one of the best and most mysterious bands of the English punk scene, has not been heard from for over three years. Here is a band which had only played shows in the early part of their existence; had almost never done any interviews; and who have an extremely large cult following in the U.S. Well, people, for the first time in many a moon comes an interview with the vocalist and now main songwriter of RUDIMENTARY PENI - Nick Blinko. Special thanks to the following for their help in the completion of this article: Mark S. from Denver, Colorado; Ethan Walker from Orlando, Florida; Steffan from REALLY FAST productions in Stockholm, Sweden; the dearly departed SOUNDS magazine; Katz; Pushead; Tim Yohannon; the time and efforts of John Loder and, of course, Nick Blinko. Onwards...

Interviewed by transatlantic call (L.A. to London) on September 19, 1992 at 3:00 a.m. Oh, yeah... and interview by CAKE.

Cake: Hi, Nick, how are you doing?
Nick: Ok...
Cake: I want to thank you for agreeing to do this interview and, as I understand, you've never done an interview before. Is that correct?
Nick: That's right, yeah.
Cake: What's been happening with RUDIMENTARY PENI since "Cacophony" was released (in early 1989)?
Nick: Well, I've been a bit ill since then and we haven't managed to get it together.
Cake: I see... I also heard that Grant and Jon sent Steve Albini some tapes of them playing bass and drums for some project. Do you the status of that project?
Nick: Um... it's still with Steve Albini at the moment, I think. Whether or not he's done anything with it, I don't know.
Cake: So, it's pretty much "up in the air" still then?
Nick: Yeah, quite a while ago now actually.
Cake: I've been in touch with John (Loder, the producer) for a while and was wondering what caused you to start working on a third album? Is there any motivation in particular?
Nick: Ah, yes... there's my illness, see.... some experiences that I've had to do.
Cake: Anything in particular? Is there a theme?
Nick: Delusions.
Cake: Delusions?
Nick: Yes, I suffer these delusions and I thought that I could profit artistically from it, you know?
Cake: I see... almost like the big poster from "Death Church" or something like that?
Nick: No, delusions.
Cake: ...in your mind, you mean?
Nick: Yeah.
Cake: So, it's going to be based on delusions. Grant was the motivating force behind the early RUDIMENTARY PENI material (two e.p.'s and "Death Church"). What caused you to take over as the lyricist for "Cacophony"?
Nick: Well, I thought that Grant felt that his lyrics weren't revelant anymore or something. But I think they are. I think people relate to his lyrics.
Cake: I think that's true because I really enjoy the early material, as well. Your last album was really great... the way that it was put together and produced. It's a pretty incredible piece of work. I heard from John that it was all done in one take.
Nick: Yeah.
Cake: That's pretty amazing. You must have done a lot of practicing to do it that well. Basically, the album was based on H.P. Lovecraft as I understand it. Any couple of novels in particular that it's based on?
Nick: It's just this sort of thing where... this kind of cult where you get into H.P. Lovecraft and you buy as many books on him as you can and I think I found out more about him than I've known about anybody else before since I've read so much about him. So, I felt that it would be a good idea to put that to use.
Cake: I see. And the voices that you use on the album, the different voices... how did you learn to do that? I mean, that's really good mimicking you do there on "Cacophony"?
Nick: Um...
Cake: Watching TV?
Nick: Yeah, I guess so.
Cake: I really like the way that you poke fun at host shows ("An anarchist/ a guru/ an athlete, etc")
Nick: Right.
Cake: That's just totally brilliant. If you ever needed a job working as a voiceover in commercials, I'm sure that they'd give it to you.
Nick: Yeah, I can't do that anymore. It's like Jon... he says that he can't play to the first e.p. as fast as he could, but I'll try and coax him to do it.

Nick Blinko photo by Paul May

Cake: Well, you guys aren't that old, are you?
Nick: Thirtysomething!
Cake: Oh! That's still young, though.
Nick: Yeah.
Cake: Did you write any of the songs from 1980 to 1983?
Nick: Did I write 'em?
Cake: Yeah.
Nick: "Media Person" and "Hearse".
Cake: Those are pretty great songs... You know the stuff isn't on cassette and I always find myself making tapes and blasting it out of my car's stereo. I like the annoying look on people's faces when they're playing BON JOVI and all of a sudden.... BLLAGGGGGG!
Nick: Haa! Haa!
Cake: It's quite a change of pace. What caused you to form RUDIMENTARY PENI? What bands tickled your fancy? The SEX PISTOLS and CLASH were mentioned before in interviews...
Nick: I'm not so much into the CLASH though I saw the PISTOLS once and they are obviously the most recent influence on me. A lot of bands as well...
Cake: How about the GERMS?
Nick: Who?
Cake: The GERMS. They were an L.A. punk band.
Nick: Oh, yeah! I've heard of them, but I haven't heard their stuff... Ah, I have heard their stuff actually. They were very good, yeah.
Cake: Are you aware of the live bootleg that came out in 1990? The one that said "Proceeds will go to fighting animal abuse"?
Nick: No.
Cake: It's a seven-inch e.p. that I found in San Francisco. I couldn't believe it and somebody obviously tried to make money off the band. The cover looks exactly like your artwork?
Nick: Oh, yeah?
Cake: ...but not as complex. Have you heard of that?
Nick: No, but I'd like to see that!
Cake: If I ever come across another copy, I'll send it to you.
Nick: Thanks.
Cake: I've also come across four live tapes from 1982.
Nick: Yeah, I think John told me about that.
Cake: What inspired your elaborate sketches in the two early E.P.'s and in "Death Church"? It looks like it took you a year to do that poster.
Nick: Yeah, I was trying to be as most original as I could because I saw this exhibition called THE OUTSIDERS which was done by people from asylums and hospitals and prisons and if anything is work that work is work, I think.
Cake: Yes, it is!
Nick: It's so much suffering encapsulated into it and also I tried to be as original as I could.
Cake: Was Dali an influence in any of that?
Nick: No.
Cake: I said that because a lot of your work looks very Daliesque especially the religious imagery. Was it because your upbringing was quite religious and you were rebelling against it?
Nick: No, not at all.
Cake: Oh, that's good. I was...
Nick: Yeah?
Cake: I was raised a Roman Catholic...
Nick: What? Strict?
Cake: Strict.
Nick: Yeah, Dali turned towards religious art during his final years..
Cake: I think that his best quote is "The only difference between a madman and myself is that I am not mad."
Nick: Yeah.
Cake: In comparison to a 1982 interview with Grant which appeared in "Blast", a Scottish fanzine, you guys listened to bands like MINOR THREAT, GANG GREEN and PART ONE. What do you listen to now? What type of music?
Nick: Um, I don't listen to music much anymore.
Cake: If you were listening to a particular type of music what would it be?
Nick: Punk, I suppose. That's what I would listen to.
Cake: How did your connection with SEPTIC DEATH and PART ONE come about?
Nick: I used to write to Pushead for a long time and PART ONE wanted me to do their back cover. Did the SEPTIC DEATH album come out yet?
Cake: Well, I know of a single of them that you did the label drawing for... [Actually, at press time, they had released a CD compilation on Toy Factory Records - "Theme From

Ozobozo".]
Nick: I'm planning on doing a chronological curtain(?) drawing for the next album.
Cake: For the next PENI album?
Nick: Yeah.
Cake: Great. When is that going to come out, you think?
Nick: Oh, I don't know. We haven't recorded it yet.
Cake: But it could come out early next year?
Nick: Yeah... could be.
Cake: Do you think that RUDIMENTARY PENI will ever play another show live?
Nick: Maybe. Maybe. One or two maybe.
Cake: Would you ever want to come to the U.S.?
Nick: Could be... Yeah.
Cake: Back in 1984, RUDIMENTARY PENI were supposed to play a show in L.A. until Grant was diagnosed with cancer.
Nick: Yeah.
Cake: I have a suggestion, if RUDIMENTARY PENI played with FUGAZI or BAD RELIGION then that would be quite a show.
Nick: Yeah!
Cake: Any bands in England that you would tour with?
Nick: I don't think that we would tour. I think we would play just one or two shows.
Cake: If you do play in the U.S. make sure it's L.A. I have a friend who says he would pay one hundred dollars to see RUDIMENTARY PENI.
Nick: Ha! Ha! Ha!
Cake: There's also a cult in San Diego called the O.C. PENI and all they do is skate around and listen to RUDIMENTARY PENI so people do like your music here. In fact, I seem to see more PENI shirts here than say MUDHONEY ones.
Nick: Really? What are the shirts like? Are they good art?
Cake: Yeah. One of them is the cover of the first e.p. Are you disillusioned with the world today and all its political bullshit?
Nick: I try not to think about it.
Cake: How many shows did you play with PENI before "Death Church"?
Nick: About twenty-six.
Cake: What's the song "Cosmic Hearse" about? I figured that it would be about God or U.F.O.'s?
Nick: No, not really. It's just words put together.
Cake: How about "Cacophony"? The lyrics seem to be very Shakespearean...
Nick: Well, I wanted to do Shakespearean things on it. They're actually in H.P. Lovecraft. I put quotation marks on it, but it didn't reach the lyric sheet...
Cake: Are there any photos of the band that exist?
Nick: Yeah. Pushead had some in his magazine.
Cake: How can people reach you?
Nick: There's a PO BOX on the back of "Cacophony".
Cake: Could you possibly send us some artwork for publication?
Nick: Sure.
Cake: Thanks.

RUDIMENTARY PENI -
NICK BLINKO: vocals, guitar, artwork, & lyrics
JON GRENVILLE: drums
GRANT BRAND:bass and lyrics

To reach RUDIMENTARY PENI, the address is:
OUTER HIMALAYAN RECORDS P.O. BOX 59 LONDON N22 ENGLAND.

Releases:
"Rudimentary Peni" (7-inch e.p.) (Outer Himalayan 1981) (Out of Print)
"Farce" (7-inch e.p.) (Crass 1982) (Out of Print)
"Death Church" (LP) (Crass 1983)
"The E.P.'s of R.P." (Crass 1987) (Compilation of first two e.p.'s)
"Cacophony" (Outer Himalayan 1988) (LP, Cassette)
and new release in 1993.
BOOTLEGS:
"Live" (No label, 1989) (7-inch e.p. live from 1982)
OTHER STUFF:
Artwork on PART ONE's "Pictures of Rain" Lp (1985) and SEPTIC DEATH's "Need So Much" LP.

If anyone has any live tapes of RUDIMENTARY PENI, please send a list of them to the Flipside address and we'll trade!! - CAKE

RUDIMENTARY PENI: (L-R) Grant and Jon (photo Greg Freeman)

IN THOSE pre-salmonella days of the mid-'80s, the Crass record label was the flagship of all things idealistic, punkoid and anarcho.

From this label, and the associated Corpus Christi enterprise, emerged a cross section of guerilla riff rock ranging from the grubby punk pop of Zounds and The Mob, to The Cravats' raging distillation of white noise. Also caught in the net were the sandpaper blasts of Rudimentary Peni.

The three piece of Jon Grenville (drums), Nick Blinko (guitar and vocals) and Grant Brand (bass) burst out of Watford with their eponymous EP and its furious, mangled shots of adrenalin. This EP, on the Outer Himalayan label, became the blueprint for their oddball cavortings into the world of scoundrel guitars and idealistic sentiments.

Securing their manic tugboat to the staunch jetty provided by Crass and then Corpus Christi, Rudimentary Peni released another EP, "Farce", and an album, "Death Church". Both records saw the band's sound becoming even more intense and twisted.

Then, in the last three years, there was silence, partly due to bassist Grant's terrifying tussle with the Big C—cancer. Only recently has Rudimentary Peni's 'Cacophony' album arrived to break the deadlock and reassure the listener about Grant's health. Grant: "I had cancer in various parts of my body that quickly spread to my lungs. I had the orthodox treatment for cancer that I combined with the healing powers of meditation and visualisation. The tumour went within ten to 14 days. Once it had gone the doctors continued with their treatment, maybe because they could not believe that it had been cured so quickly. I just pulled out of the treatment and said that was it. I believe that, if the brain can be allowed to work in a completely free way, it can profoundly affect the physical side of the body.

"The illness really affected me. Before I was ill I had thought of the world in an outward way, which is essentially what politics is all about, ie this happens and that happens therefore this has to be changed. But I had to make psychological and physical changes to get better.

"At that time, my life was under threat and I had to move away from political things and make mental changes that will reverberate right through my life."

Grant's thin frame is curled into his seat in the comfy back room of the Southern Studios complex in north London. He is joined by the group's tacitum drummer Jon in a half-hearted attempt to promote their "new" album.

"Cacophony" is even more complex and bizarre than the rest of the Peni's already off-the-wall output. Grant's bass spins almost out of control as he grasps at the many bass notes crammed into each bar. This ethereal bass spine is attacked alternately by Jon Grenville's firm, decisive drums and Nick Blinko's vocal/guitar vomit.

"Cacophony's bizarre lyrical sprawl documents pain, fear, alienation and disease. Were the disease references autobiographical, Grant?

"Actually, with this album I had given up writing the lyrics completely. Nick wrote all the lyrics. On our previous releases I used to write about half the words. The lyrics about illness actually refer to the writer HP Lovecraft who died of cancer when he was 48. So it's all about his illness, althouth there is some sort of obvious parallel with my condition."

Nick Blinko, Peni's lyric writer and guitar mangler, is not present. Blinko does not like giving interviews and since this is the band's first collective press exchange in their nine-year history, it's unlikely that he's going to come forward and explain those weird scrawls that shiver through your subconscious. Words that are a combination of Shakespearean rhetoric, medieval intonation and Lovecraft fear are belted out with the lungpower of an oi merchant The Lovecraft angle is particularly strong; references to the master of horror writing litter "Cacophony"

"I think Nick used Lovecraft as a symbol or a metaphor for life in general. Lovecraft felt that existence was an endless struggle, which I can sort of relate to to a certain point.

"The general impression that I get from Nick is that he believes that life is essentially very banal and does not match up to expectations. Nick believes that life is an endless struggle and, from the conversations we have had, he does not see anything in addition to that."

Despite the rather heavy, some would say desolate, life view held by Grant and the enigmatic Nick, a sense of humour lurks within the band. Grant's guttural guffaws and twinkling eyes belie the talk of gloom and doom.

Where does warehouse manager and quiet sticksman, Jon fit into the scheme of things?

Jon: "I was at school with Nick, but I was not particularly friendly with him. Infact, all through my relationship with the band I have been pretty well detached from them - except when we are working on a new record. It's not like a rock 'n' roll band where we live in each others pockets all the time."

Peni's furious, frothing charge of sound and incredible spill of ideas seem naturally suited to a live setting. Unfortunately, the band seem reticent to put a sweaty sneaker onto the boards.

Jon: "We've got no plans to gig at the moment. I don't think any of us feel the need to gig with this band, although I'm not totally averse to it."

"The gigging will definitely not happen. As you can tell, Jon is not too keen and Nick would definitely not play. If you listen to the vocal intensity on the album you can see what a task Nick would have to reproduce this live. My personal view is that if there was enough money I would definitely be interested," Grant adds, his eyes twinkling.

For the future, Grant's growing interest in classical music could profoundly affect Rudimentary Peni's raw-core blasts.

Grant: "The next album will probably be completely instrumental. The guitar sound will remain but we want to change things rhythmically and structurally. I find classical music a lot more emotional than rock 'n' roll music. Some of Bach or Beethoven's music gets to be on the same kind of level as ancient Indian mantras. Some of the best classical stuff hits the spot in exactly the same way as the Sex Pistols did once."

At least one more fascinating project is being mooted, a collaboration with controversial Chicago noise manipulator Steve Albini.

Grant: "We sent over a tape with me on bass and Jon on drums. Steve Albini will put on guitar and vocals—basically he is free to put on what he wants."

But results of this collaboration are still being awaited - the original tape was sent to Albini about a year ago.

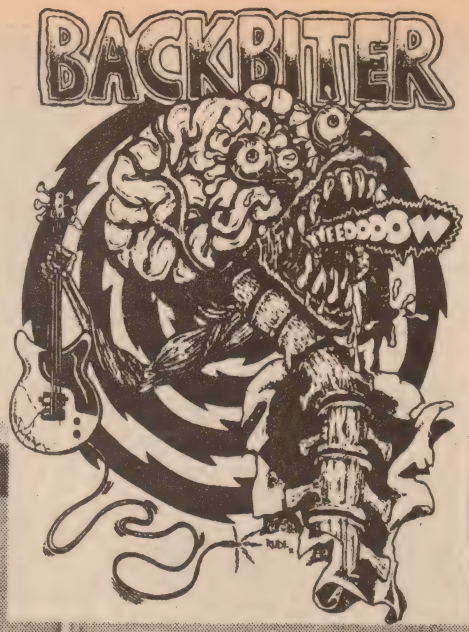
Rudimentary Peni are the band that fell to earth. Their extra-terrestrial ramblings into the world of punk thrash are little affected by the doodlings of contemporaries.

In subject matter, approach and execution they are a million miles from the rest of the thrash field. Beavering away in bedrooms, Rudimentary Peni are mad alchemists brewing up a sound and pouring it straight from their subconscious into the world.

But remember, the introverts scream the loudest.

(This interview was borrowed from Sounds Magazine Feb 4, 1989 by John Robb).

Jonathan Hall is a veteran rocker who got his start as an innocent wide-eyed teen, fronting the Porno Sponges who released a 12" single, circa 1986 on Mutha Records. I first encountered Jonathan while he was playing drums with the Kings Of Oblivion. At that time he swore up and down that he was a way better guitar player than drummer. I took that with a grain of salt. (Mostly 'cause in Hollywood everybody is "way better" at what they're NOT doing.) However,I was pleasantly surprised when I saw Jonathan guitaring in a revamped version of the Kings. Not only did he play in a Wayne Kramer/Fred (Sonic) Smith style, but he sang with a soulful voice reminiscent of Rob Tyner! Now teamed with Heath Seifert (last seen playing bass with the Angry Samoans) and Bob Lee (of Clawhammer fame and probably L.A.'s best drummer, period!), his new band Backbiter combines the soaring power of the MC5 with a tight Entwistle/Moon style rhythm section that is well evident on their soon to be released (independently produced) "Rolled/This Feeling" 7".



Interview by Bob Cantu

FS: We should talk about Heath's recent accident...
HEATH: I was hit by a man who claimed he was Jesus Christ... He ran a red light at sixty miles an hour. Fractured my hip and caused me to have several stitches in my head.
JONATHAN: Brain damage...
HEATH: Yeah, and now I fall down a lot.
BOB: If he really was Jesus, wouldn't he have just gone through you?
HEATH: I don't know.
JONATHAN: He claimed he was Jesus...
BOB: Maybe that was the human side of him, showing that he could be injured like real men.
HEATH: When they asked him to I.D. himself he claimed he was Jesus Christ. They arrested him because they felt he was dangerous to himself. And to the community at large.
JONATHAN: Jesus wasn't required to have insurance probably...
HEATH: The name on his registration was different.....
BOB: He was Dave "Jesus Christ" Smith.
HEATH: I was unconscious. I couldn't point him out if he were conducting this interview. I was unconscious for a while. I'm walking around with a cane. I've been recuperating for our upcoming shows.
JONATHAN: Most of the scabs have fallen off his head.
FS: Did they give you cool pain pills?
HEATH: I got codeine....
FS: You guys are like the accident prone band, aren't you? Didn't Jonathan hurt his back too a while ago?
JONATHAN: I still have a herniated disc. I had to go in for a cortisone shot in my spine and they used a needle like on Gilligan's Island when everyone was allergic to Gilligan. Heath came with me when they were giving me the shot. The nurse asked me if I wanted my friend to come in and hold my hand. I said "Were just friends."
HEATH: Yeah, it hurt my feelings. I figured I should drive him to the doctor since I was driving when the accident occurred that caused his back injury.
JONATHAN: Bob was in one last year with Jon from Clawhammer.
BOB: We got rear ended on the way to see Helios Creed.
HEATH: We're going to change our name to "Back-acher".
BOB: I sued. Jon didn't. I won.
FS: Ben Is Dead referred to you as what? Arena rock?
JONATHAN: "Bad Arena Rock."
BOB: They didn't say "bad arena rock". They just said "arena rock".
JONATHAN: The implication was "bad arena rock". Because Bob wrote for them, it said we sucked and Bob was good. They said we did all these covers and we only did like one. We did a Who-Zeppelin medley at the end. It didn't go over with Ben Is Dead very well.
FS: You guys should have stripped and pierced something on stage.
BOB: We should have had eight drummers with coffee cans.
FS: So, do you guys do a lot of covers?
JONATHAN: Not really. We would do three in a set at the most. Usually two. And one would be an encore. We do "Forever And A Day", which is a cover of a song by the Wig, who were from Texas in the sixties. I don't think anybody knows that song.
HEATH: A lot of people wouldn't recognize our covers.
JONATHAN: We do a Thirteenth Floor Elevators cover once in a while. Sometimes we do "Sparks" by the Who. 'Cause everyone always yells it out.
HEATH: We did it a couple of times as a joke and now people yell "Sparks" all the time.
FS: Who writes most of the songs?
JONATHAN: So far I've written all of them, except one song me and Heath collaborated on when we were in this band with Texacala Jones. Texorcist. We did one of her songs - or I think Dave Catching wrote it- and we added an ending to it which Heath took from one of his old bands. My brother said that ending would make a good song. So I had this song "Rolled", already written and I just changed one part.
FS: Were you doing Backbiter and Texorcist at the same time?
HEATH: It was sot of a chain between Porno Sponges and Backbiter. I started playing with Jonathan in the Porno Sponges. Through that we started jamming with Tex and sort of became her back up band. Then me and Jonathan decided that we didn't want to play that kind of stuff any more.
JONATHAN: I was in too many bands. I wanted to be in a band where I just played guitar (Suplex Slam) and in a band where I played guitar and sang.
HEATH: The drummer that we were playing with in the Porno Sponges was too busy with his other band to commit to anything. Texorcist was pretty cool for a while until Louie died. Louie was playing drums...
JONATHAN: He was in Suplex Slam too.
HEATH: That pretty much killed the momentum of that

band. It was kind of weird after that.
FS: I liked Texorcist better than what Tex is doing now.
JONATHAN: That last show we played was great. We did it with Chewie from DC3 on drums. And we played in the desert. That big desert disaster. We actually got to play.
HEATH: We probably had the best time.
JONATHAN: We played forever. We did Porno Sponges and Texorcist and the PA broke down in the middle of it, so we played like an hour and a half.
BOB: That was the best band in the desert, no doubt.
HEATH: One night we did Porno Sponges at the Shamrock and I guess we were jamming with Tex, so we did the whole Porno Sponges set and the whole Tex set. And Mike Martt and friends was supposed to play but I guess he didn't have his shit together, so he had no band at the time. So he showed up at sound check and we learned a few of his songs.
JONATHAN: We wouldn't even play the whole song! He'd go "Ah, you got the gist of it."
HEATH: "They're all in "G"..."
JONATHAN: I'm like, "You want to go over that one more time?" And he goes "Naw, it'll ruin it!".
HEATH: So we ended up backing him up on a few songs.
FS: At what point did you get Bob Lee in your band?
JONATHAN: I wanted to sing for a Club Gidget and I decided to do it as a band. I met Bob because I used to play drums in the Kings of Oblivion and he was one of the few people who came up to me and said "I like the way you play drums."
BOB: I really did too, man. Jonathan and I, neither of used a high hat, when I was in Crawlspace and he was in Kings of Oblivion. I felt like this was my brother in rock when I saw that.
JONATHAN: When I saw Bob play drums I was like, "Wow! Keith Moon!". So I asked him to play and he said "Groovey". So, he and I got together and went over some songs and then we practiced once as a band and then played the show and it was great. Now each show just gets better.
HEATH: We wanted to keep the Porno Sponges going, only we wanted it to be a trio instead of a quartet. And we also needed a drummer.
JONATHAN: And a new name.
FS: The name shows your Stooges' influence.
JONATHAN: Yeah, the Three Stooges. "A backbiter, eh..."
HEATH: Unless you ask Mike Snider where we got the name.
BOB: I would like to tell all Flipside readers that we are not so pompous that we would name our band after a blues club where Big Joe Turner played. Contrary to whatever Mike Snider might think. It comes from the Three Stooges.
FS: Does anybody have any other Mike Snider stories?
JONATHAN: Once when I was in Kings of Oblivion, we were playing and I ended a song early and he started yelling at me on stage. He grabbed my cymbal and he was like, "You shithead! That song had way more to go!" I was kind of embarrassed, so I meekly said to Mike, "Hey, don't yell at me, man...." At the end of the set I smashed the drums and I threw the floor tom on the stage of the Gaslight and it ended up bouncing up over my head! He said, "I'm sorry..." and I said "That could have been your head!"
HEATH: One of the most fun times I've ever had at a show was at the Shamrock when Kings of Oblivion broke up on stage.
JONATHAN: That was insane! And at that show I helped Ian with his guitar sound and unknowingly I had his amp up at 11. It was unbelievably loud and it was shaking the ceiling. I was sitting at the front and it shook a ceiling tile off and it landed on my lap! That was great!
HEATH: Yeah, it was real punk rock. There's an old Angry Samoans' video that has Mike Snider in it. There's this great big glob of drool that just drips out of his mouth. It's classic!
Bob: Mike Snider sang a song at that show called "That Jesus Block" that Clawlspace covered. It asks the rhetorical question "Do you want to be the first one on your block to suck Jesus' cock?" And it makes the observation "When Jesus died on the cross, it wasn't no loss, 'cause he got buttfucked by his spiritual boss."
JONATHAN: This all isn't going into print, is it?
FS: Naaah. So what's up with the Angry Samoans? Is the band together?
HEATH: The last show we played was at the Club Lingerie last December. Metal Mike got into an accident afterward. For a while after that we were trying to book shows and it was understood by Metal Mike that all the money from the show would go to pay for his car. Because if he hadn't been driving to play the show, he wouldn't have gotten into the car accident. It's very logical. Of course, three other people in the band didn't really want to play a gig to have all the money go to Metal Mike's car expenses. So, it sort of ended in a stalemate which we haven't resolved. It would be pretty safe to say the band will never play again.
FS: Would you play with them again, if it came up?
HEATH: I would. I was like, let's pay for his stupid car and not argue about it. It's not a great loss to me.
JONATHAN: As long as he doesn't have to be naked.
HEATH: No, I enjoy being naked.
BOB: The most fun show I've ever played in my life was

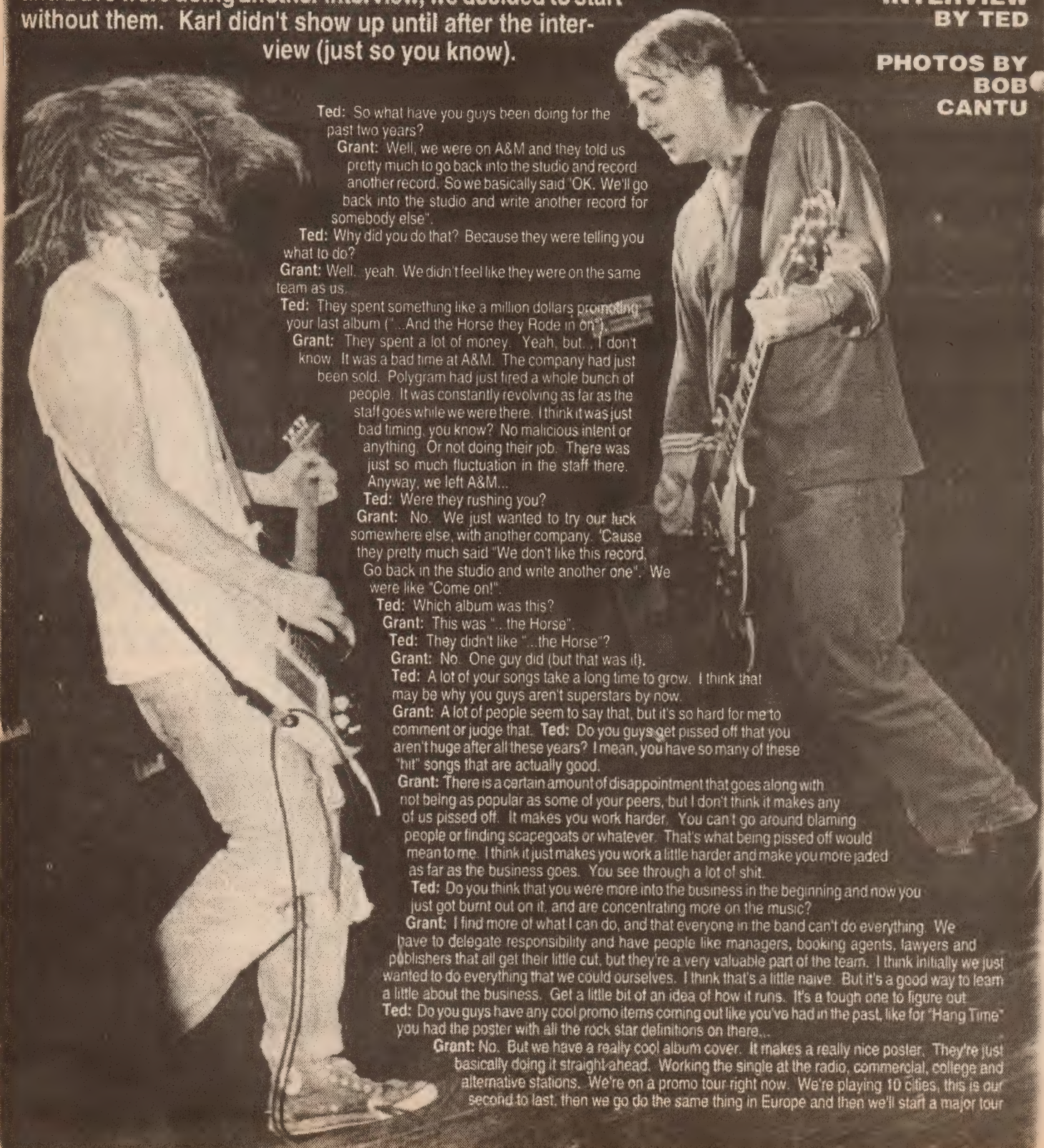
earmarked by nudity...
FS: What show was that?
BOB: The Clawhammer show at New Tai Ice.
JONATHAN: You were naked?
BOB: No, the guy from the Leaving Trains and John from the Super Kools was,
JONATHAN: I was naked under my clothes.
BOB: We had three naked people on stage with us. It was unreal. I was in shock. First I look, and there's Whitey Sims dancing around, fucking joyously happy to have all of his clothes off. You've never seen someone that blissed out! And I look over and there's this guy up there with his pants around his ankels beating off his limp dick! Then I look down and there's John from the Super Kools with his head stuck in my bass drum, pulling his pants down and pulling his butt cheeks apart in time to "Uncontrollable Urge"! I think nudity on stage is a good thing.
JONATHAN: Sometimes I have bare arms on stage.
BOB: You know, when we were in Sacramento with fIREHOSE, we played with this band, Sex Six Six, who had their own laminated passes. They show up at this club in their home town with their crew at like, five in the afternoon. The lead crew guy walks in and Mike Watt goes up to him to say "hi", and he's like "Wow, are you guys on tour?" And they go, "No, were from around here. We play this club all the time."
HEATH: These guys walk up to us and they go "Are you guys in the band?" And we're like, "Yeah". And they're all "So are we!" Like, look at my laminant! And he goes, "You know, you guys could really use some laminants. Especially being on tour and all."
JONATHAN: The guy said he was starting his own laminating business.
BOB: I asked him, "What would we do with one of those?"
HEATH: "Chicks dig 'em."
BOB: But, y'know, chicks already dig us. So I told the guy, "No thanks".
FS: I've gotta get me a laminant!
BOB: I would just like to say that fIREHOSE are fucking the nicest guys ever and I can't think of another band I'd rather be on tour with. They were really super and it was an incredible opportunity....
JONATHAN: It was an incredible opportunity for them to play with us.
FS: Yeah, they may catch on now!
HEATH: Their new songs are great, too.
FS: How did you guys get those shows?
BOB: Mike Watt liked us.
HEATH: They've actually asked us to go again at the beginning of the year. One or two shows in Arizona.
BOB: Heath and I jam Minutemen songs all the time.
JONATHAN: They'll play these Minutemen songs and I won't know what they are. We were at a sound check and I'm playing something and George Hurley comes up and goes "That's blah, blah, blah...." Some Minutemen song.
BOB: Some chord thing you played when you were tuning. He goes, "That's "I Felt Like A Gringo"."
JONATHAN: I just whip songs out while I'm tuning. That's like when Richard Hell first started playing at CBGB, people didn't know when the tuning up ended and the show began.
HEATH: We all have common ground, but we like a lot of different stuff. It influences our different styles.
JONATHAN: Heath and Bob are more into the "New Alternative" whatever....
BOB: Are you saying that were into Jesus And The Marychain?
JONATHAN: I'm more into "Classic Rock".
HEATH: Me and Bob like "Heavy Alternative" stuff.... like Pearl Jam! They're so cutting edge! (Everyone laughs)
FS: How did you guys go over on that tour. It was mostly college towns, wasn't it?
JONATHAN: I was surprised that people liked it. We played in San Jose and the band before us.... they'd end a song and you'd hear a couple of people clap. I'm like, "Oh God, these people are going to hate us!" So we plowed through the first few songs and after we took a break everyone was like, clapping and having a good time.
HEATH: After the show, people were coming up to us that liked us.
BOB: The first band did sort of suck - that might have something to do with it.
JONATHAN: One guy in San Francisco gave me a bag of weed. In San Jose this guy kept buying me beer. So far it's guys that keep doing stuff....
BOB: That's what we've figured out in Clawhammer.... Your hanger-ons are largely not beautiful girls. They're more like dorky guys.
FS: I resemble that remark!
HEATH: The audience seemed real receptive out of L.A. They're just excited to hear music. It's they're night out. L.A. feels so competitive.
JONATHAN: What I like most about this band is.... I have these songs and I thought of the band as being some heavy metal version of Love and the Who and Buzzcocks and whoever. We get together and we don't tell each other what to play. We just jam on a song. Usually the first time we play the song is exactly how we play it live.
FS: So is Backbiter an outlet for things you can't do in your other bands?
JONATHAN: It's just the total non-stress band.
BOB: It's very easy. It's the easiest band I've ever been in. IT doesn't take a lot of work or a lot of stress. It just happens very naturally.
JONATHAN: It takes some bands years to get the rapport.
HEATH: I wouldn't say this was just an outlet band for anybody. For us to goof off because our other bands are too stressful. Everybody's in other bands, yeah. But for me, this is my main band. For Jonathan too. There's a sense of commitment. Bob's in Clawhammer and has other commitments.....
BOB: Sometimes Backbiter plays more than Clawhammer does!
JONATHAN: Plus, we only have to split the money three ways!

SOUL ASYLUM

Soul Asylum were interviewed at their hotel on September 30th, 1992. While getting a drink at the bar, I ran into Grant. Since Dan and Dave were doing another interview, we decided to start without them. Karl didn't show up until after the interview (just so you know).

INTERVIEW BY TED

PHOTOS BY BOB CANTU



Ted: So what have you guys been doing for the past two years?

Grant: Well, we were on A&M and they told us pretty much to go back into the studio and record another record. So we basically said "OK. We'll go back into the studio and write another record for somebody else".

Ted: Why did you do that? Because they were telling you what to do?

Grant: Well...yeah. We didn't feel like they were on the same team as us.

Ted: They spent something like a million dollars promoting your last album ("...And the Horse they Rode in on").

Grant: They spent a lot of money. Yeah, but...I don't know. It was a bad time at A&M. The company had just been sold. Polygram had just fired a whole bunch of people. It was constantly revolving as far as the staff goes while we were there. I think it was just bad timing, you know? No malicious intent or anything. Or not doing their job. There was just so much fluctuation in the staff there. Anyway, we left A&M...

Ted: Were they rushing you?

Grant: No. We just wanted to try our luck somewhere else, with another company. 'Cause they pretty much said "We don't like this record. Go back in the studio and write another one". We were like "Come on!".

Ted: Which album was this?

Grant: This was "...the Horse".

Ted: They didn't like "...the Horse"?

Grant: No. One guy did (but that was it).

Ted: A lot of your songs take a long time to grow. I think that may be why you guys aren't superstars by now.

Grant: A lot of people seem to say that, but it's so hard for me to comment or judge that. **Ted:** Do you guys get pissed off that you aren't huge after all these years? I mean, you have so many of these "hit" songs that are actually good.

Grant: There is a certain amount of disappointment that goes along with not being as popular as some of your peers, but I don't think it makes any of us pissed off. It makes you work harder. You can't go around blaming people or finding scapegoats or whatever. That's what being pissed off would mean to me. I think it just makes you work a little harder and make you more jaded as far as the business goes. You see through a lot of shit.

Ted: Do you think that you were more into the business in the beginning and now you just got burnt out on it, and are concentrating more on the music?

Grant: I find more of what I can do, and that everyone in the band can't do everything. We have to delegate responsibility and have people like managers, booking agents, lawyers and publishers that all get their little cut, but they're a very valuable part of the team. I think initially we just wanted to do everything that we could ourselves. I think that's a little naive. But it's a good way to learn a little about the business. Get a little bit of an idea of how it runs. It's a tough one to figure out.

Ted: Do you guys have any cool promo items coming out like you've had in the past, like for "Hang Time" you had the poster with all the rock star definitions on there...

Grant: No. But we have a really cool album cover. It makes a really nice poster. They're just basically doing it straight ahead. Working the single at the radio, commercial, college and alternative stations. We're on a promo tour right now. We're playing 10 cities, this is our second to last, then we go do the same thing in Europe and then we'll start a major tour

(November).

Ted: Yeah, I got so bummed out. The record company bought out all the tickets for the show tonight. Luckily I got on the list.

Grant: Good. Yeah, I know. That's what this tour's been like. You're playing in front of your record company, basically, and all the branch offs in the cities, and just trying to get them familiar and a bunch of people from record stores come down, radio stations...

Ted: Does it matter that you're playing to so many industry people instead of the real fans? Or does it matter who you play to, period? (as long as you get to play?)

Grant: It can. It depends a lot on... When we play new songs that nobody's ever heard, our record isn't out for another week, people just kind of sit there with a stoic look on their face and kind of don't know what to do. So that's kind of the standard industry thing anyways. But some of the people at the record companies and the record stores are big music fans and really get into it. Then there is another group that is more business. They're just there to see what's going on. These shows that we're playing now, while the record isn't out, are a little more low key since people aren't familiar with it.

Ted: Does you guys every feel pressured to write a "hit"? Does your record company ever pressure you or anything like that?

Grant: No. There's always the pressure from within to succeed, but I don't think you could ever approach anything creatively by saying "I gotta get a hit".

Ted: Did you see the Aerosmith video of the "Making of Pump"?

Grant: No.

Ted: What they did was film themselves while coming up with that album and I never heard of this before (it kind of freaked me out), and while they were in the studio, Geffen had some A&R guy or whatever, come in and listen to the songs. Then he would tell them how they should arrange their songs so they would become "hits". Aerosmith is at least 40 years old by now, you'd think they'd know how to write a song.

Grant: Were they laughing?

Ted: Well what happened was that they were saying "We have the final word. We're not going to have any label force themselves on us". But they listened and did everything that guy said.

Grant: When we were in the studio on this last record, we had the same kind of thing going on. Our A&R guy came down to the studio a couple of times and, you know, he gave us his two cent's worth and it's a valuable two cents because he's done some good records. He's produced some good records and shit. His name is David Kahn. So you know, you listen, but if you don't want to do something, no one's going to force you to do it. At least in our situation. I couldn't see that happening. We were what we were long before any record company even showed an interest in us, and we continued to be what we are, with or without... I mean, you have to have a label. To do what we do. That's part of the machine. We're just doing basically what we've been doing all along. The same basic creative process. You hire people to give you that outside opinion. Because when you're so close to it, you can't really hear it all. You have to trust somebody's ears sometimes, even if it is something you didn't think would initially work. And you listen to it, and it does, that's great.

(Dan and Dave make their way over to our table. Dan announces that George Clinton just walked in. Grant asks to be excused for a minute while he runs to get his autograph. Meanwhile me, Dan and Dave start shooting the shit, and Grant comes back.)

Ted: Dave, I want to ask you this. I don't mean to bum you out or anything, but I hear you have tinnitus?

Dave: No. I had an inner ear infection a year and a half ago. We had to cancel a couple shows and the whole thing got blown way out of proportion.

Ted: I heard that you broke up because of it and all this other shit...

Dave: That was weird, people manage to draw a lot of weird conclusions out of stuff that happens. We spent a little time at home and everyone starts... I heard we broke up, I was hearing this, that and the other thing.

Dan: I heard I was gay.

Grant: I started that one. Right after he broke up with me, I started it.

Ted: So are you guys going to have a video for this new album?

Dan: "Somebody to Shove". We just finished it.

Ted: Where did you do it?

Dan: We did it in Minneapolis.

Ted: Is it live?

Dan: Mostly live footage. Some bad art. I don't know. I think it came out pretty good.

Ted: What do you think of the video scene in general?

Dave: I hate videos. I think they're glorified advertising for your record, which is great thing to have. So, in other words, if it's a way to get people to listen to the music, I think it's great. I think it's a real limited art form. It's kind of disappointing because when they first started making videos, I thought "Wow. What an exciting thing". There's Devo and Chuck Statler videos coming out and I thought that this could get really interesting, but it seemed to get narrower and narrower. So now it's like you got to do it.

Ted: You did a video just by yourself, for fun, didn't you? For "Artificial Heart"?

Dave: Yeah, which was really great. I wanted to do a video the way that I wanted

to do it and I knew that I would have to spend all of my own money and get all my own people and it was incredibly gratifying. It was a lot of hard work and I was really happy with the result. Have you seen it?

Ted: Yeah. It's on one of those "Video Sheetmetal" things.

Dan: The thing I like about videos is that it makes it real easy to figure out a lot about an artist, just like that. You know, if it's Warrant, you can tell from their images what they're about. You can really tell a lot about what they're trying to do. That to me is the strength of the medium. You have three minutes to show what's going on in your song or your mind.

Dave: It could have a lot of what's so unexciting about music now, or so unpredictable about music now. You watch MTV and you go "Never have to buy any records by that band...<click>...Never have to buy any records by that band...". You know, it's just an instant turn off.

Ted: Have you guys ever thought about putting out an acoustic album? I know you've played live acoustically before.

Dave: I thought we were gonna for a few minutes there, but... We had 33 songs to make this record and quite a bit of it was acoustic orientated.

Ted: Did you record all 33 songs?

Dave: Yeah. We demoed everything. We set up a little studio in our practice space and it was really great. I think it was one of the best things we had ever done, as far as trying to be productive in a short amount of time. It really allowed more time for writing.

Dan: Everybody got like two passes not to fuck up and like...

Dave: I'd bring the song in and teach it to the band and we'd record it and the whole thing would happen just like that.

Grant: A lot of spontaneity going on. Which is something that can easily be lost, especially in a recording.

Ted: Did any of that come out on the new album?

Grant: Oh yeah. There's a lot of personality all over the album, I think.

Dan: Yeah. Definitely. I tried to make it a point. Our producer would have us play shit over and over and over again and I just tried to play something different each time. Kind of just to bug him and kind of just to make sure there was something spontaneous on it. He would make a little tape of all my clue-ins so I was like hitting bad notes because I was trying to do something different. He would try to torture me by playing it, but shit, I don't want to be like the kind of guy who just like does exactly the same bit over and over. Might as well do something different.

Ted: Does it ever bother you that all these bands call themselves "alternative", and because of that they get on the charts?

Dave: I was just trying to explain that to somebody and I don't know if that comes out sounding a little bit, uh...oh, I don't want to give us too much credit, but I don't think that term really existed at all, you know, when our third record came out. That wasn't even an expression. We got signed and people started figuring out that they had to have somebody at the label that would take care of groups that didn't fit in with the normal program. So they had to come up with this sort of expression for it, and it was really the sort of "ghetto" of major labels. They would have one college kid at the label and they would go "This is Bob. He's the alternative department". And now, every label's got twelve people in the alternative department. Now Spin calls themselves "the premier alternative mag". Now it's this big buzz word. It was really kind of offensive for a while, because you're going "all it means is that you guys don't understand it". So you're going to call it alternative and go you don't understand this. So now it's a word that's accepted by the mass media and it's something everyone's wearing on their sleeve. It's kind of disgusting in a way. It was interesting to watch that word come into importance.

Dan: It's the kind of (new) music that everybody's looking for nowadays. You know, Nirvana, whatever, this shit's always existed.

Grant: It just becomes more of a pigeon-hole thing, too. It's just like "Oh. This is this, this is this, this is this..." You just create more terms. You know Post-modern. Alternative. Whatever.

Dan: Nirvana didn't invent punk rock, you know. Now everyone is moving to Seattle to join a band or sign a band. It's kind of just a by-product.

Ted: Yeah. It's good that they did so well, I think.

Dan: It's great.

Grant: It's great. I think it's a symptom of the awakening of the powers that be that this kind of music can be successful. It just doesn't have to just sit there and meander in lack of record sales.

Ted: What scares me is that bands, usually when they record for a major label (after being on the independent scene), their first album is good because they didn't have that major label influence. Then like their second album for the major sucks.

Dan: I don't think that major labels assert that much influence as people put on.

Dave: Unless you're a fucking lame band with no material and they gotta help you out. We don't need any help from major labels. That's why they signed us, because they knew that we were a self-sufficient unit that had it's own sort of vision.

Grant: And it's less work for them to do.

Dave: They signed us for that reason and if they wanted to change us, they would have gone and signed someone that wasn't so developed already. We sort of had something that they wanted as opposed to....

Dan: In our experience, we've been on two major labels now, in terms of repitore, that's not significant. They might tell us that "I really like this song a lot. This song I really connect with.". They're certainly not going to say you can't put "99%" (a song off "Grave Dancer's Reunion") on your record because it's too "punk rock". Or "You can't put 'Sunmaid' on your record because it's not punk rock enough". There's no control like that at all. I don't think that any band that has been together and put out records would allow it. It's never even been proposed to me. I think that that's kind of a fallacy.

Ted: You guys have also been doing a little work on the side.

Dan: A little. Not that much.

Ted: You did that thing with Chris Mars (Replacements).

Dan: You mean his record?

Ted: Yeah.

Dan: We did that. Dave and I went out there. We spent an afternoon and it was kind of fun. He called up, and I tried to get him to give me a tape of what he wanted me to do, and he's "No. No, No. It's real easy". And I go "What key is it in?" and he's like "Aah, I don't know keys. Don't worry, you'll be fine". So he didn't give me any information. I just went up there and played guitar for 40 minutes or something and they pieced it together. It was pretty fun. And Dave played some trumpet.

Ted: What was that other project? Golden ...?

Dan: Golden Smog. That was myself and Chris Mars, Gary and Mark from the Jayhawks, and Dave sang on one song. He was their producer when I passed out from drinking too much wine.
(laughter)

Dave: And Craig from Rusty Rug(?).

Dan: That was kind of fun. That was completely just an off thing. We didn't know we were going to recording until like two days before we went in.

Ted: Did you ever play live?

Dan: Yeah. We had about three or four shows. It was kind of fun. We went to this little studio in the country and we spent two days working around the clock.

Dave: Rapidly becoming a very popular local band which was a little discerning because...

Grant: It was all covers.

Dave: ...the Golden Smog would go out and draw more people than the guys' other bands.

Dan: We had to break up because...

Dave: ...Chris' solo record was coming out and people were talking more about the Golden Smog than Chris's record. So he just sort of said "Forget this...".

Dan: They were fun musicians to play with. Really competitive comradre.

Dave: When you see the non-serious side of the music is when you really start to have fun with it. When you're not so self-conscious about what people are going to think...

Ted: Like when you did "Put the Bone In".

Dan: Yeah.

Dave: Yeah. You know, you just kind of find something that you get a kick out of and you just go with it because of the fact that it makes you laugh.

Ted: I always laugh at the end of that one.

Dan: We'd been at this bar in New York, like this Ukrainian bar called "The Blue and Gold", and they had that song on the jukebox and I came home partially inebriated and I figured it out on acoustic guitar one night. Two or three days later we were recording "Twiddly Dee" but we couldn't get it down or something. We were playing it over and over and over again and I just started singing that one. Then everyone's like "Let's start rolling tape! This sounds real good". We just laughed for like an hour after that. We played it over and over again. I haven't listen to it since, but...

Grant: Pretty hilarious. I picture Ed Stasium as that Monty Python guy, the naked guy playing the organ.
(laughter)

Ted: You guys are probably asked this all the time, but I've only read about two interviews about you, I'd like to ask it.

Dan: Then ask it.

Ted: You guys seem really together. What's your secret? You've been together for a while. Most bands would have broken up by now.

Grant: Well we can sit together and nobody hates each other.

Dan: We just all know each other really well.

Ted: Do you guys ever fight at all?

Dan: Not that much, really. We used to, years ago, get into some pretty serious spats.

Grant: You know, you get into arguments, but anytime you spend as much time as we spend together, you know, you get into arguments. And you just have these personality spats that go on. But everybody in the band, I think, has a little bit of a higher goal than their own personal grievances of the day.

Dan: That's kind of secondary, you know.

Dave: If you can't put your music above your personal compromises, then I think you're trying to make the kind of music you are playing to be second fiddle to what your persona. Your ego is not as important to the art that you're creating. If you can understand that then you can say that music comes first and all the personalities in the band come second. Everyone has a common ground to stand on, you know? If someone's having a bad day, then you don't push him the wrong way. You know that after being with these guys for so long.

Dan: Plus when we're all on the road together and we're all going through the same shit so it's like how can you

We were what we were long before any record company even showed an interest in us, and we continued to be what we are, with or without...

Soul Asylum

feel superior or inferior to anyone else? We all stay at the same hotels and we all ride in the same van or bus or whatever.
Grant: We all have the same anxieties.
Ted: Has touring gotten any better now that you're not all crammed in a van?
Grant: It's a lot more comfortable.
Dan: Yeah, but then the compromise is because you're in a bus, you have to drive all night. Touring is a lot of work, to me.
Dave: Touring is touring. It's a grind, and if you can make it interesting, then...
Grant: You got to make yourselves a little more comfortable, because we've been touring since like '86, which was the first time I ever went on tour. '85, I mean. And these guys went out with their old drummer in '84.
Dan: Our old drummer only lasted a week. That's how much he liked touring.
Dave: It's what separates the drunks from the drinkers. I don't know. It takes a certain kind of personality to put up with it, but once you're playing onstage, you know, it doesn't really matter where you are, it doesn't really matter what it took to get there because if you play a good show, everything else really falls by the wayside pretty fast. If you can go out and go "I just spent 8 years getting to this gig and if this gig sounds great then that was a well spent 8 years".
Ted: Have you ever thought of recording "Tracks of my Tears"?
Dave: It's on a radio 12" that has "Somebody to Shove" and "99%" on it.
Ted: Is it only on 12" or is it CD, too.
Dan: I think it's CD single format.
Grant: I haven't seen that.
Dan: I haven't seen it either.
Ted: Has that been sent to radio stations yet?
Dave: Yeah. It did. It got sent to radio as the vinyl single for "Somebody to Shove", but the radio stations, you know, even the college stations, play CDs now.
Dan (to Dave): So it's a vinyl release? What's the cover look like?
Dave: It looks exactly like Sonic Youth's cover of "100%". Kind of a joke on that. It just came out and probably nobody's playing it.
Ted: You recorded the last album, "...and the Horse they rode in on" live, and you did that because you are a live band. You didn't record this new album live, did you?
Dan: No. We recorded live in a big room, but we didn't keep a bunch of the tracks.
Ted: Why didn't you do record live for the new album? It worked for the last one.
Dave: Well, I think this one sounds a lot better. I mean, we record everything live, it's just a matter of what happens after that. And on "...the Horse they rode in on", every instrument you heard was all played at the same time. A lot of the times we record the whole band and we keep whatever works and throw out the rest of it. But that was sort of the modus operandus for "...the Horse" record was that everyone had to play it just right. There's probably a few lousy performances on that record by one member of the band or another, but it doesn't really matter. The way we record it, it either opens up or closes down the opportunities you have to change it once that basic track is finished, and you know, there's a lot of studio junk, like getting separation.
Dan: Yeah. That's mostly the problem, is most of the studio junk. We're trying to record and you have one engineer recording four performances at the same time and he has to watch all the levels on the drums and make sure everything... It's just kind of a nightmare. We had so much set up time to do "...the Horse" and we'd spend three days getting sounds at a warehouse, then we'd record and five days later get kicked out of there and have to go somewhere else. It wasn't an efficient way to make a record at all. It's really hard to get like four performances that everybody feels good about it. I don't know. That was just a learning experience, I think, more than anything. Unfortunately. We think it's a good record. It came out really good, but I think to try and do that again, no one in our band would have done it.
Grant: At the time it was the perfect thing for us, in a way.
Dave: I'm glad you like that record, though.
Ted: Yeah.
Dave: I mean, I think it's a great record. I think it has a real purest ethic to it that is really undeniable, but it's hard to hear sometimes. I think this time around we wanted to make something that would just jump off the vinyl the second you hear it.
Ted: I thought the remix of "Something out of Nothing" was better (sounding) than anything on the album.
Dave: That was George Teculius (?)...
Dan: The Lucky Brothers.
Dave: ...the Black Crowes guy.
Dan: You got the reissue of that? You got more shit than I do.
Dave: It's such an objective opinion. It's such an objective sort of thing to have somebody else's (opinion), because by the time you get done recording it, you're really sort of lost in the song, and I think that this time around we... This was the first time we ever really hired a mixer, which was a pretty conscious decision that I think worked really well, because you bring somebody in that's never heard it before. It's a pricey pair of ears you're paying for, but they're good ones, you know? Damn good ears.
Ted: So what's your favorite Soul Asylum album?
Dan: I think that I like the new one.
Ted: Oh, all bands say that.
Dave: Yeah.
Grant: That's a really hard question to ask somebody.
Dave: You don't have to (say that), but it's what you're doing. It's like what's your favorite anything. It changes everyday, but it's what you're immersed in, is going to be what you're most interested in.
Ted: Well the first two songs on the new record are the first two Soul Asylum songs I liked on first listen since "Sometime to Return". It's like it takes a while to grow on you.
Dan: Yeah. That's true.
Ted: But once they do, you're hooked. I think that's why you guys aren't huge by now, because the public has such a sort attention span.
Dave: It's an interesting thing. If I think of some of my favorite albums in the world, I had to work at it. I knew there was something there and I knew that it was a little like "Wow. I don't know if I like this or not." But, it makes you want to get acquainted with it.
Ted: You keep listening to one song, then you find out that there's another song that's also really good, and you keep listening to it and like it more as you listen.
Dave: It's pretty interesting to me. It would be nice to have that sort of pressure on people. There's a lot of people that don't have that much reason to work at a Soul Asylum record, you know. It's like when I bought my first Rolling Stones record, it was "Black and Blue" and I went "This is the Rolling Stones? This is what's supposed to be so great?" I couldn't figure it out at all. And now it's like one of my favorite records of all time. It's a great record. I really didn't expect satisfaction. It like I had to work at it, you know? Then I feel like I put the work into it, and now it's my record. I can say I like it and know why.
(After the interview, Dave tells me that he was expecting me to rag on them and give them a hard time about being corporate rock whores. He said he was ready to do battle, so I turned on the tape player and let him defend himself)
Ted: Say whatever you want.
Dave: Well I never could've got Booker T to play on my record if I was on an independent label.
Dan: Never would've been able to pay him.
Dave: That's about it, right there. That's the epitome of it. When you're in a punk rock band for 9 years, you know, you don't sit around and question your own credibility. You can't contest the integrity of a band that works as hard as we do. It's just not an issue.

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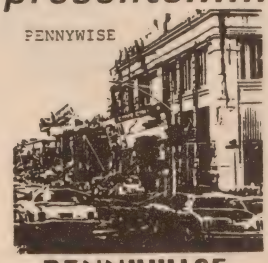

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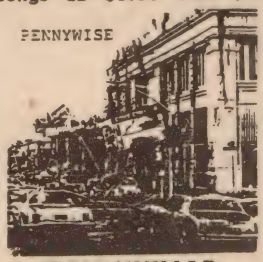

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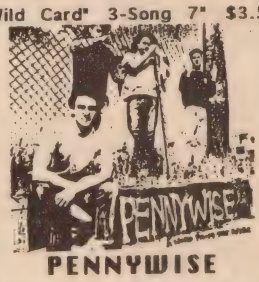

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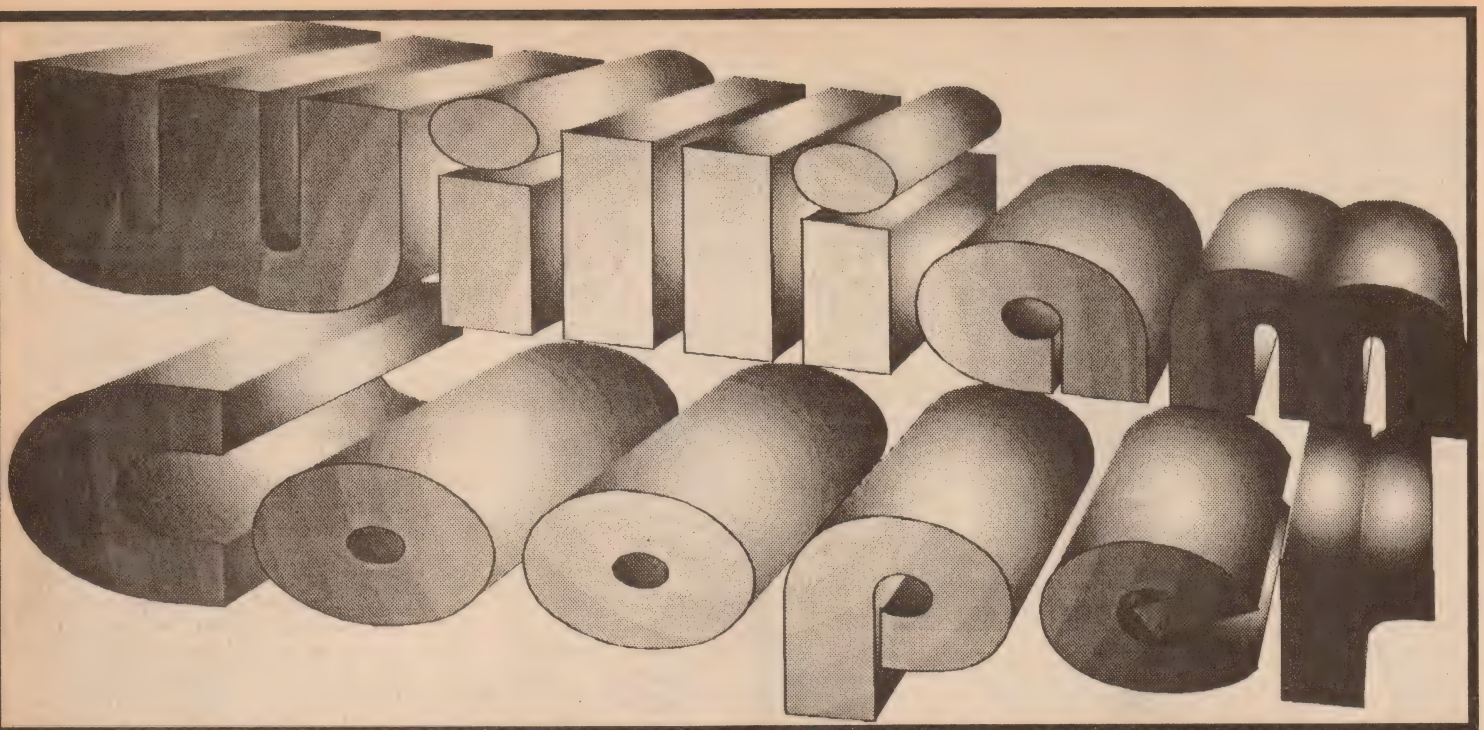
VACANT LOT

Ok, I'm standing on Traction Ave. around the corner of Al's bar in Downtown Los Angeles with the Vacant Lot on their fourth stop of their west coast tour. Interview by Fly Trapper, photos McMartin.

Fly: First of all I'd like you to introduce yourselves and what you play.
Mitro: I play guitar.
Pete: I play guitar and sing.
Dog: I play the drums.
Brett: I play the bass.
Fly: Ok guys very good, nice to see you sober. How long have you been together?
Pete: About two years, two years to two and a half years.
Dog: I just joined.
Fly: So tell me about the Rat Bastards?
Pete: Basically the Rat Bastards was that led into this one. It was me and our old drummer (everybody gasps as a dog farts) Paul Corio and the two guys from the Devil Dogs Andy and Steve, and we were recording our first album and had a few disagreements about lyrical content and basically split up. Basically the Rat Bastards album turned into the first Devil Dogs album and we turned into Vacant lot.
Fly: So what are your influences?
Mitro: When we were kids we were big fans of things like the Heartbreakers, and the Ramones, and the Dead Boys, like all those New York punk bands and those are the influences I think about most.
Pete: Guys like the Real Kids, DMZ, Just a lot of bands that basically, just Undertones, stuff like that. Just guys that were playing real fast stripped down rock'n'roll you know. It was called punk rock for a while. Guys like the DMZ and the Real Kids were around before punk rock and guys like the Dictators and stuff like that, just fun stuff.
Fly: How did you get your name?
Pete: A friend of ours, this guy named the Hound, this DJ on WFMU in New Jersey gave it to us. We were kind of kicking around for a couple of weeks just bouncing names off people asking people for names. He just came up with that, he said that was like his dream name. It turns out there's been a couple other bands in the 60's and stuff with the same name. It was one of Elvis's choices if he ever had a band, he would of called it the Vacant Lot.
Fly: What's the most unusual show you've ever played?
Dog: The one we're going to play in about an hour.
Mitro: I guess that would be the Wild Girl's go-go rama. Wild Girl is also a DJ on WFMU, a good friend of ours and she has this show with a bunch of go-go girls that shake around on stage and stuff. We played that two years in a row and it was a lot of fun.
Fly: What's your favorite club to play in New York?
Pete: CBGB's probably is our favorite, one of the best. There's not a lot going on, we played a couple other places Continental Divide, Maxwell's in New Jersey is real good too.
Brett: Our ex-favorite place to play was our rehersal loft, we used to have loft rent parties, but we can't do that any more.
Fly: What's the worst place you played?
Dog: I'd have to say Continental Divide. It's the worst place to play because you can't hear anything. It's really hot and sweaty and stuff like that, but that's just me.
Fly: How does the crowds react to you?
Pete: Tumultuously, I don't know.
Fly: Can you spell that for me?
Pete: T-U-M-O-R-T-O-U-S-S-L-E-Y-G-N-K-A-N-M-no. We get a real good response, we got a crowd in N.Y., that comes to most of the shows.
Fly: Do you do well?
Pete: We're doing pretty well yeah, we get over, we make money. A lot of people come and see us, we get on good shows, play with people like the Lunachicks and the Dictators.
Fly: Is that because on of you guys in the band is boinking one of the Lunachicks? (Laughter)
Mitro: That would be me and I'm boinking Becky the drummer.
Vacant Lot: (laughter) She's going to kill you!
Fly: Who catches and who receives?
Mitro: I can not devulge that information at this time.

Fly: What do you think of L.A. so far?
Pete: It's pretty nice, we like it.
Brett: I like the Mexican food.
Dog: I don't like getting I.D.'d, but other than that it's a nice place to visit.
Mitro: We're having a great time, we're enjoying ourselves.
Pete: Women wearing nothing.
Vacant Lot: Yeah, that's what we like.
Fly: Where did you see that ?!
Pete: Everywhere, everywhere.
Dog: At Club Lingerie, the waitresses are amamzing.
?: Especially that little blonde, I hope she remembers me. If she wants to buy one of our records feel free to give her our address or phone number.
Dog: I've got a special 45 adaptor for her.
Fly: I noticed on your first single you dedicated it to John Felice of the Real Kids and you covered "All Kinds Of Girls" and I hear a bit of them in you. Are you heavily influenced by the Real Kids?
Pete: Yeah, pretty much there. I used to see them years ago, they're just still one of my favorite bands. Between guys like the Real Kids and the Ramones, they're records got played almost everyday for the last 12-14 years.
Dog: When I was in Boston I was in a band called the Queers and we worked with John Felice a little bit. He was going to produce a record for us that never came out. He's actually a really cool guy and they were a good band I guess.
Fly: What bands do you like currently?
Brett: I just saw the Muffs the other night. We got to play with them at Raji's and I thought they were great, in fact I haven't seen a band that I liked that much in quite a long time you know. They had a really good melodic tough stuff, in fact the reminded me a lot of the Vacant Lot, which is my A-1 favorite band needless to say.
Dog: I just got a new George Jones record I really like.
Mitro: Of the bands that we played with out here, I like the Muffs a lot and the Lazy Cowgirls, Although the Lazy Cowgirls didn't have a huge crowd, but I think they're one of the best bands in the world. I'm also a big fan of the Hard-Ons and the Lunachicks and of N.Y. bands the Lunachicks are by far the best. Also like in N.Y. I like the Ratacks, the Deviators, the A-Bones, and the world famous Blue Jays who are like a country band that I like a lot.
Pete: Gama Man were real good, we played with them the other night in San Diego. They were a big surprise, I kind of thought they would be a surf band and they turned out to be a real tough Radio Birdman kind of band. Pretty much anything like melodic and with a hard edge to it we like.
(Brett interupts wondering what if any direction I'm heading)
Fly: So where are you guys going from here, and do you have any new releases, tours, and stuff like that coming up?
Pete: We got an LP which should be out when you read this on Shake Records. It's going to be distributed by Cargo and our pal Long Gone John, He's our new idol. Probably the nicest guy we ever met next to you is doing a new single by us, two tracks not on the album and we got another single coming out on Baylor with us, the Ratacks, the Deviators, and Iron Prostate. We got a bunch more singles coming down the road, we also have a track on the new Estrus box set. It's called Gear Box, it's all hot rod songs. It features guys like us, the Muffs who we love really, like the Mono Men, and I think a whole bunch of bands.
Fly: So closing words, you got anything to say?
Brett: Flabush.
Dog: I've got nothing to say.
Fly: You haven't said anything all night.
Dog: After a few more beers you won't be able to shut me up.
Mitro: Just thanks to Robert for hooking us up.
Fly: A swell guy I must say.
Pete: Buy our records, come see us, bye.
Vacant Lot: FLABUSH!



Thom: Isn't there a chip implant as well? Under the skin? I think I read something somewhere about it..

Bill: I don't know... Also there was one implant that came out of a man's calf, and several have been located in the wrist.

Al: What are they when they remove them?

Bill: Well, there are several things, usually, they're real small. Almost too small to see. But shaped like a BB, they have little bitty barbs on them. They are usually crystalline in nature with some rare metals in them. Nobody knows what they do. They don't resemble anything that we know about or know how it works.

Al: Have you ever seen these?

Thom: I've seen two, in Hawaii.

Al: Wow... who HAS these?

Bill: I can't tell you that, they will disappear.

Al: Well, I mean, if there is so many, have they ever been illustrated?

Liz: And when doctors see them they don't say anything about it? They don't see them in an X-ray or anything?

Bill: If you went to a doctor and started asking a doctor questions about implants in the brain, especially pathologists, people who perform autopsies, and go up and start asking them if they ever found strange implants in patients that they have autopsied their brain-- just watch them. First they look at you like —woah— and then they get scared and the next thing you know they want you OUT of there. A reasonable response would be, "No... what's the matter with you? Are you nuts or something? HELL no!" But their reaction is totally unreasonable— same reaction as when you go into a doctor and say, "Hey doc, can I get AIDS from mosquitos?" He says, "no," and you say, "Oh, but you would be willing to volunteer to spend 24 hours in a locked room with three terminal AIDS patients and a hundred mosquitoes with no shirt or undershirt on...

Thom: "I don't think so."

Bill: And all of a sudden they say, "No, no, no, no." Totally unreasonable reaction.

Thom: Why do the abductions occur? I mean, some of the hypothesized reasons that you may know of?

Bill: All of these people feel like they have been chosen for something. They feel like they have been given knowledge or information that is supposed to come out later. Some of them feel like they have a task that they have to perform. They don't know what it is. Some of them feel that they are special and that they will be lifted off of the Earth by some benevolent race of aliens at some future date when the Earth begins to self-destruct— and there are all of these weird tales about Earth changes and all kinds of stuff. And that's total nonsense. But they believe it. Nobody really knows. Nobody really knows if they are really abducted at ALL. There has never been a witness that ever saw anybody abducted. There's been witnesses who have seen UFOs in the vicinity of a place where people said they were abducted on that same night.

If you are reading this and find yourself a little bit "lost," send $6 to Flipside, P.O. Box 60790, Pasadena, CA 91116 and ask for back issues #'s 77, 78 and 79! These three issues contain the other parts of this article...

Thom: Has anybody ever witnessed a [cattle] mutilation?

Bill: Actually taking place? No. There are witnesses who claim to have seen a UFO with some kind of tendrils hanging out of it lifting a cow up out of the pasture and into the UFO. But never actually seen— nobody has ever come upon anyone mutilating a cow... here's the strangest thing: This is what's really strange... in this country alone, there are well over 10,000 cases of documented animal mutilation, most of which are cattle— thoroughly investigated by sherrif's departments, FBI, police forces, ranchers, independent researchers— not ONE person has ever been caught or prosecuted for not even ONE of those cases— EVER. Now how do you go around the country grabbing animals, coring out their rectum in a perfect core, taking their sexual organs, their tongue, one eye, the lower lip on one side, the flesh off of one side... and do all of this—take every drop of blood out of the animal with NO vascular collapse, without getting caught? Over TEN THOUSAND times without getting caught! How do you do this? And what are they doing with all of this stuff? Where is all of this blood going? But I think it is highly suspicious to see that recently, within the last four or five years, there have been a lot of newspaper articles saying that now cow blood is so similar to human blood, and the genetics of cattle are so similar to the genetics of humans, that in an emergency, cow blood can be used in transfusion or for replacement of blood.

Liz: No way!

Thom: It IS true.

Bill: Yes, and in my files I have copies of newspaper articles.

Liz: But is it true in the newspaper?

Bill: It's incredible. But where did all of this research take place and where did they get this blood to do the research with?

Liz: Yeah, but I don't know how you can use cow blood...

Bill: It has to be processed, but it can be used. It can definitely be used— according to all of these articles. According to all of these articles, and the testimony of scientists, yeah, it can be used.

Thom: MJ-12 and all of these groups that obviously know about all of these mutilations are allowing them to happen, if the aliens are in fact doing it... what are THEY getting out of it? Project SIGMA was when they first made communication with the aliens...

Bill: According to the documents that I read, they are getting technology. And this technology is being kept secret from the American people. But that could be a total lie. The whole thing could be a total lie. It could be the biggest hoax in the history of the world, and I could have been shown these documents when I was in Naval Intelligence to help bring it about— and I'll tell you why. Once I began really investigating this, I found several documents. One was the text of a speech written in 1917 presented by John Dewey. he was a member of the Illuminati, the secret societies, a Freemason, who in his speech— this was to the Japanese delegation from Japan... in 1917 in New York City, John Dewey said this: "The best way to unite all humanity and to do away with war is if we were to be invaded by some other species

from some other planet." Then I found a book called "The Report From Iron Mountain" which was written in the 60's which outlines the plan to do just that— to create a phoney extra-terrestrial visitation or invasion of this planet in order to cause humanity to unite, to oppose that threat in a one-world government.

Thom: Yet you know they exist. You've seen a UFO.

Bill: I've seen a UFO and I don't believe, from my knowledge, that it was built here on this planet. But that doesn't mean it couldn't have been, because there may be a whole— remember when I told you about these men? That they began as far back as the human race probably started and they have learned how to withhold knowledge from the public and thus be able to control the public.

Thom: So there might be a natural parallel technological development?

Bill: They may have had these things 200 years ago. Where did Jules Verne get all of his information? Everything he ever wrote about came true exactly as he wrote it! I mean, how did he know all of this stuff? How did he know about nuclear submarines? And airplanes? And rocket ships to the moon? This is incredible. They may have had this technology all along— there is another possible, possibility to it. What if this technology was developed in secret? And what if it began to be developed by Hitler in WWII? Because we know that Hitler had flying saucers. He just didn't have them developed to the point where they could be used as weapons or we would have lost the war. But he HAD developed them to the point where they had been test flown and they worked. Ok? Now, we went in, the Soviet Union went in and we all grabbed everything that we could grab. So did Great Britain. So now we have all got pieces of this technology. What if it was developed in secret? What if these things are actually time machines? And what if everything that we've ever read in history about these things is just us going back in time to engineer the future?

Thom: Pretty mind-blowing thought!

Bill: What if it is us, either now or sometime in the future, who are engineering the future by the visitation of the past with these machines? And you also have to understand something else, too. NEVER in the history of the UFO phenomena did anybody ever see anything that looked any different than you and I until it became known that we could develop life in the laboratory— then all of a sudden little bug-eyed suckers start showing up.

Thom: But if they could manipulate the past, then why isn't the PRESENT the way they want it? Why isn't it one-world NOW?

Bill: Maybe they are manipulating the past to create a new future, which will BE a one-world government. You see, I am not opposed to a one-world government. I never have been.

Thom: As long as the people represent it...

Bill: As long as the people don't lose any rights or freedom, you see. What better way to unite all of humanity in a one-world government than to create an enemy from outer space? And you have to understand that the only thing needed to create this threat from outer space is just to PROVE that extra-terrestrials exist. You don't have to prove that they are hostile. You don't have to prove that they are benevolent. All you have to do is prove that they exist. And it is then the responsibility of the human race to unite because they COULD—

Thom: Because now it's us against them, rather than us against us...

Bill: Right, right.

Liz: I want to talk about The Greys...

Thom: The different alien types...

Liz: The Krill one?

Bill: The only ones I saw about were four different types. In all the documents that I ever saw. And there were NO "reptoids." All the stuff you hear about a big planet— a spaceship coming to Earth full of reptoids is just somebody developing the "alien threat."

Thom: Like the "Nordic invasion" that is supposed to happen this year?

Bill: It's all a crock of shit.

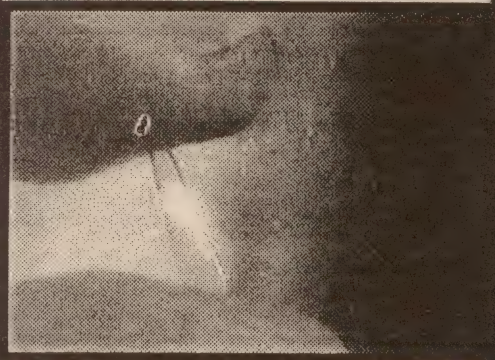
Liz: What about this thing that they are already here— and that they are already breeding with us—

Bill: Well, let me tell you the truth. If extra-terrestrials are real, from the written and verbal histories of all peoples on this Earth, they have been with us since humanity has ever recorded any history. And not just with one people but with ALL peoples. And if they have been here all of this time and haven't eaten us yet, what makes you think they are going to eat us tomorrow?

Thom: If there was going to be an invasion, it probably already happened...

Bill: But you see that? They CREATE that threat to bring about the one-world government. Whether extra-terrestrials exist or not, we have the technology. Flying saucers are REAL. The United States government OWNS some of them. You will see it for yourself, I have it on film. THAT'S easy to prove. The question is: Who is flying the damn things? And where did we get them?

Thom: Wait, I just thought of something— if to create the



One of many types of implants...

New World Order, they have to prove that flying saucers are real, then aren't you actually HELPING the whole thing along?

Liz: Yeah, why are they stopping you?

Bill: No, because I am the only one in this whole country, when I go give a lecture, I stand up and I tell people— I tell them "This is what I saw on paper. This is what I know is coming. This is what I know about the New World Order. What better way to do it than to create an external threat. This could be the greatest hoax in the history of the world and you have to understand that..."

Thom: Right... I understand.

Al: Where did that supposed meeting— I guess it was Truman...

Bill: It was Eisenhower.

Al: Eisenhower.

Bill: It occurred at what's now known as Edwards Air Force base. In the beginning it was called Muroc, Muroc Dry Lake. We have quite a few witness reports who actually saw UFOs fly in to that base and land. And we know that the base was closed for three days. We know that Eisenhower disappeared on the day, and that's in the press, and we know from witness accounts that he was at Muroc, he was at Edwards Air Force base. And whether or not this was all staged for history, or whether or not he actually met extra-terrestrials, your guess is as good as mine. In the documents that I saw, he actually met with extra-terrestrials, and they formulated and concluded a treaty.

Al: Technology for abductions...

Bill: Technology for abductions, yes. The abductions were supposedly for medical examinations and the monitoring of our development.

Al: So, Eisenhower had to be pretty up there on the scale of secret societies or "a guy in the know" to actually meet with them.

Bill: Yeah. But whether it is all true or not, that's a different story.

Al: You mentioned that, up until Bush, the other Presidents...

Bill: Eisenhower, well, beginning with Truman up to Eisenhower, would have been the only ones who really knew the truth. Of course, Truman was right before Eisenhower.

Al: Eisenhower mentioned in that speech which was on the tape that we heard...

Bill: He said basically, well you see that's STRONG language for a president. The only way to interpret that is, "Hey folks, the military-industrial complex has taken the power away from the President." That's EXACTLY what he was saying. So, after HIS presidency, the president has never been in charge of this country again, up until Bush. Bush is THEIR man. He is still not in control, but he knows more. And has more control than any other President who has gone before him, except for one— Kennedy, who TOOK IT away from them. Kennedy literally took it away from them and said, "I'm gonna run this country, and I am gonna destroy you guys." He told them, he said, "I am gonna disband the CIA and scatter it to the thousand winds." He wrote an Executive Order, printing real money again— which is another one— you can't have real money in this country and have a New World Order at the same time. Whoever's got the strongest currency rules the world.

Al: Well, as far as Eisenhower meeting with aliens or whoever, the craft is documented... and now it seems like our country could certainly use new technology to bring it out of its recession or whatever. How does that all work?

Bill: Well, whatever technology comes out of it, the public is not going to get. And what I've read to you— one of the ways to control the people, there is food, money, energy and fear.

Al: I'm not talking so much about giving it to the people but enabling those corporations to make even more money than, say, the Japanese corporations.

Bill: No. No no no. You don't understand. They want the WHOLE WORLD to unite as ONE. They don't WANT the United States to be better than the Japanese. That STOPS the New World Order. They want interdependence. They want us to be dependent upon the Japanese and the Germans and the Congolese and the Australians, because THAT way we HAVE to have a one-world government. If we are strong and we're independent and we can produce better goods than anybody else, then there will NEVER be a one-world government.

Al: I am not talking about us as a nation, but as multi-national corporations becoming stronger.

Bill: Well, sure... you look at the development of technology within the last fifty years and it is unbelievable! And I don't believe that it has all come from just us. I don't believe that we're that smart. Look how long it took man just to invent the WHEEL, and look how long it was after he invented the wheel before he learned to hook up a horse to PULL the damn thing! You know? I mean, you look back through history and you see that the thing is ridiculous— that my great-grandmother came across the United States in a covered wagon and before she died she flew in a Boeing 707 is ABSOLUTELY ridiculous! Absolutely ridiculous. And where did these computer chips come from? Diodes and semi-conductors? I mean, all of a sudden there were no semi-conductors and the next day there was. Where does this come from?

Thom: And next week it is half the size and twice as fast...

Bill: And how do you account for Germany? Here is this whole world full of "smart" people and all of a sudden, in 1939, you've got one country where everything in the world of a scientific nature, from that point on, originated from. EVERYTHING. Atomic bombs, heavy water, jet planes, rocket ships, flying saucers, medicines— EVERYTHING! There is NOTHING that we use today that didn't come from development by the Germans. I mean, how did that happen? Are the Germans really smarter than everybody else in the world? Or did they have some source for that knowledge? I don't have the answer, but I don't think that they are any smarter than anybody else. But let me try and find this here [looking in his book]... I think you'll find it very interesting...

Al: I guess I am wondering why the aliens would even meet with Eisenhower... why pick HIM?

Bill: I have NO idea.

Al: I mean, why not Germany then? Or why not directly with— whoever?

Bill: I have no idea... oh, did you know that there is a law against extra-terrestrial exposure?

Liz: I think we read that...

Thom: I have a copy of that law...

Bill: Have you seen the letter by L. Gordon Cooper to the United Nations? Do you know who Gordon Cooper is?

Thom: No.

Bill: Colonel in the United States Air Force, United States Astronaut? In the first paragraph, it says, "I wanted to convey to you my views on our extra-terrestrial visitors,

Interview by: Thom, Al, Liz and Johnny Anus

popularly referred to as UFOs, and suggest what might be done to properly deal with them..." [still looking in book] Ah, here is the letter I wanted to read to you... this letter is incredible. It's from a guy names Jerry Light. Gerald Light to his friend, Meade Layne... and he says, "Dear Friend, I have just returned from Muroc. The report is true, devastatingly true. I made the journey in company with Franklin Allen of the Hurst papers and Edwin Nourse of Brookings Institute (Truman's erstwhile financial advisor) and Bishop MacIntyre (who later became a Cardinal) of L.A. (confidential names, for the present, please.) When we were allowed to enter the restricted section, (after about six hours in which we were checked on every possible item, event, incident and aspect of pur personal and public lives) I had the distinct feeling that the world had come to an end with fantastic realism. For I have never see so many human beings in a state of complete collapse and confusion as they realized that their own world had indeed ended with such finality as to beggar description. The reality of "otherplane" aeroforms is now and forever removed from the realms of speculation and made a rather painful part of the consciousness of every responsible scientific and political group. During my two days visit I saw five separate and distinct type of aircraft being studied and handled by our air force officials—with the assistance and permission of the Etherians! I have no words to express my reactions. It has finally happened. It is now a matter of history. President Eisenhower, as you may already know, was spirited over to Muroc one night during his visit to Palm Springs recently. And it is my conviction that he will ignore the terrific conflict between the various "authorities" and go directly to the people via radio and television—if the impasse continues much longer. From what I could gather, an official statement to the country is being prepared for delivery about the middle of May." We know that never happened. This was written on 4/16, 1954... "I will leave it to your own excellent powers of deduction to construct a fitting picture of the mental and emotional pandemonium that is now shattering the consciousness of hundreds of our scientific 'authorities' and all the pundits of the various specialized knowledges [sic] that make up our current physics. In some instances I could not stifle a wave of pity that arose in my own being as I watched the pathetic bewilderment of rather brilliant brains struggling to make some sort of rational explanation which would enable them to retain their familiar theories and concepts."

Al: That supports an extra-terrestrial origin, I suppose.

Bill: Well, he called them "Etherians," which is very hard for me to understand exactly what he meant. It's a term that is indecipherable in my mind, I can't figure out WHAT he meant. He capitalized it, too, which meant that he looked at them as GODS. Etherians could be spiritual, they could be inter-dimensional, they could be extra-terrestrial... it could be— who knows?

Al: Or from a different time.

Bill: But it was definitely not anything that he had EVER been exposed to in his life, we do know that.

Johnny: Do you think any diseases were developed by this society?

Bill: Oh, absolutely. AIDS was developed under a project called MK-NAOMI, at Fort Detrich, Maryland by scientists of the Special Operations division of the Department of Defense, under supervision of the CIA. And it was intentionally put into the population of the world as a population control device. I have one whole chapter on this...

Thom: There IS a cure, for AIDS, though, but it is—

Bill: Oh absolutely. They would never have injected it into the population if they didn't have a cure. But they will not ever let that cure be known until the population of the world reaches desirable limits.

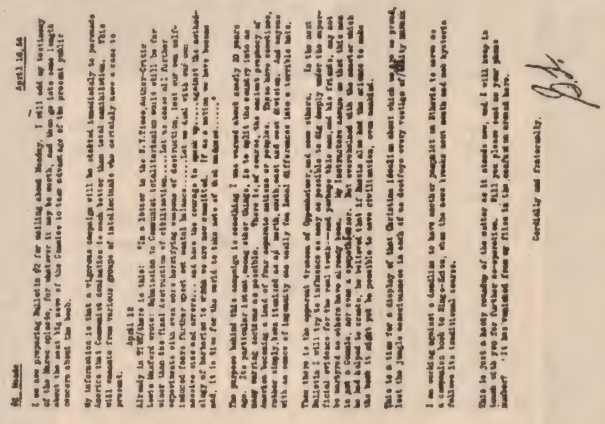
Thom: Do we have permission to reprint your AIDS file?

Bill: Sure. You can reprint this whole damn book if you want.

Thom: I've only, unfortunately, just acquired the file that you did, so I haven't really been able to read it through. I forgot to bring it with me and read it on the way here. Could you talk more about what you know about AIDS?

Bill: Yeah, the biggest danger that the human race is facing right now is its own population. In 1957, at a meeting in Huntsville, Alabama, they determined at that point— what they were trying to do was look into the future and try to define some of the problems that we would be facing in the future and try to deal with them beforehand, so that they wouldn't become a problem.

Al: Who are we referring to as "they?"



...the letter by L. Gordon Cooper to the United Nations...

Bill: Well, it is a group called the JASON Group, and scientists from other countries. They met at Huntsville, Alabama to consider these things. One of the things that they did was try to come up with a model of the future based upon what they knew about the present, at that time. And what they discovered was that between 1957 and 1990, if something wasn't done, the world's population would double. And it did. It DOUBLED in 33 years. Now, they went back through history and found out that it is an exponential doubling and every time a doubling takes place, the next doubling is shorter. So that from 1990, by the year 2018, the world's population should double again— that's only 28 years. Now, figure this out. Every time the population doubles, you need twice as much food, you need twice as much clean, pure fresh water, you need twice as much arable land to grow food on and graze cattle— raise animals, you need twice as many trees for paper, to build houses, wood products, you need twice as many skins for leather, shoes, you need twice as many beauty parlors, twice as many supermarkets, twice as many barber shops, you need twice as much raw material— steel, twice as many hospitals, doctors and nurses. Is everybody beginning to get the picture? You create twice as much toxic waste, you are putting out into the environment twice as much effluent sewage, you are putting into the atmosphere twice as much toxic pollution, you need twice as many cars, twice as much oil, twice as many roads. I mean, people right now are complaining because we don't have enough NOW. And we are poisoning the Earth NOW. So, based upon that, they commissioned the Club of Rome to create a computer model and hired MIT to come up with the software for this model— they actually created it. And I named everybody connected, everything is in here [his book]. Their names. I even named them. When they put together this computer model and plugged everything in, Dr. Aurelio Peccei, who was the head of the Club of Rome at that time, in a secret meeting with the Bilderburg Groups, said, "Hey folks, what we need is the Black Death. We need a plague. The only other alternative is to line people up against the wall every Thursday and shoot 'em, and I don't think you wanna do that because the people are going to turn against you and string you up from the lamp post. They won't stand for that. I mean, who's mother are you going to shoot?" This is what they were faced with. He says we need a plague. We need something natural, so that the people will not know that they are being systematically murdered. They've got to be able to blame it on something natural—the laws of nature. And, since were at it, why don't we get rid of the people we don't like? Blacks, Hispanics and homosexuals. Why don't we just wipe them off of the face of the Earth by targeting them specifically. And, at the same time, we could clean out our own races and our own peoples, because anybody who doesn't lead a clean life is gonna die. So they did it. They did it. But first, they gave us a chance, just like our forefathers gave us a chance to rule ourselves, they gave us a chance by coming up with the idea of zero population growth—and it was a hot topic for many years. Everybody talked about it— but no one did it. They even invented birth control to help everybody understand. They even published books called "The Population Bomb" and "The Limits to Growth" and a whole bunch of other things, and they finally came up with a report called "The Global 2000 Report" to the President, which was signed by Carter. And in there, Dr. Aurelio Peccei, IN THAT REPORT made a very telling statement. [looking through book]... here it is right here: "Man has skyrocketed from a defensive position, largely subordinated to Nature's alternatives, to a new and dominant one. From it he not only can and does influence everything in the world but, voluntarily or unwittingly, can and indeed does determine the alternatives of his own future— and ultimately must choose his options for it. In other words, his novel power condition practically compels him to take up new regulatory functions that willy-nilly he has had to discharge with respect to the world's mixed natural-human systems. Having penetrated a number of the erstwhile mysteries and being able to sway events massively, he is now vested with unprecedented, tremendous responsibilities and thrown into the new role of moderator of life on the planet—

"AIDS has been PROVEN to live outside any body on a tabletop, for days. This has been proven. It's known, if you know where to go and find the information. They tell you that you can get AIDS from using a dirty hyperdermic needle, but you can't catch it from mosquitoes??! Bullshit! A mosquito IS a dirty hyperdermic needle."

including his own." The above words were written by Dr. Aurelio Peccei and are taken VERBATIM from page 607 of "The Global 2000 Report" to the President.

Thom: Is this report available?

Bill: Yeah... I have a copy of it.

Thom: Where could one go to obtain it?

Bill: Through the government. Write to the US Government Printing Office and ask for "The Global 2000 Report" to the President in its entirety, and ask them how much it will cost. Send them the money, and they will send it to you.

Al: It almost seems like their concerns about the human race are out of line with their best interests, almost. It would seem like the more consumers...

Bill: No, no no. The more people you have, the harder they are to control. The hungrier they are, the more likely they are to revolt.

Al: But it also separates that class more.

Bill: That's not what they want. What they want is CONTROL. It is easier to control a small number of people if you do like Roosevelt said, "Put a chicken in every pot."

Liz: How did you get the evidence on the AIDS thing?

Bill: I saw that when I was with Naval Intelligence. "Population Control, Project MK-NAOMI." Develop a biological microbe which would attack the auto-immune system, thereby rendering production of a vaccine impossible. All of this money that they are putting into development of a vaccine—it cannot be done! And they ALL know it. All of the scientists that are taking the money KNOW it. They are taking the money! And they KNOW that you can't have a vaccine for a microbe that attacks the auto-immune system. It's impossible. Can't be done. You have to have a CURE.

Liz: Cancer kills more people than AIDS.

Al: Cancer is not selective.

Thom: Consequently, then, there IS a cure for it? But NOT a vaccine...

Bill: There can never be a vaccine for a microbe which attacks the immune system.

Thom: That makes sense.. how are you going to boost immunity... you're just giving the microbe more FOOD...

Bill: That's right. If it attacks the immune system, the minute you give the person a shot, you've given them the disease that destroys the immune system that you are trying to build up to destroy the disease!

Thom: The vaccine would have to consist, then, of something that destroys the microbe OUTSIDE of the immune system, then, right?

Bill: That's not a vaccine. That's a CURE.

Thom: Or a cure...

Bill: There can only be a cure for a microbe or a disease that attacks the auto-immune system. There can never be a vaccine against it.

Johnny: Why didn't they create some sort of major birth control? Or would that be too obvious?

Bill: They DID.

Johnny: And made it mandatory...

Bill: Look at all of the options of birth control we have now. And look, still, how many abortions and unwanted pregnancies there are. You know why? Next time, when you are with your girlfriend, you'll find out why. That is the most overpowering urge in any animal, including humans and it comes right down to whether you're going to do it or not— ain't nobody gonna stop and do what they're supposed to do. You're BRAIN's not working! Your animal instinct has taken over, and what preserves the race is now running your body. That's the truth of the matter. That's why so many teenagers are pregnant— in an era of unlimited birth control possibilities, you still have tremendous numbers—

Thom: RECORD numbers...

Bill: —of teenagers getting pregnant. Because when you are in the back seat of a Chevrolet, nobody, NOBODY thinks about birth control. You have one thing on your mind and one thing only— in both the male and the female, and that is, "How quick can we get our pants off?"

Al: So, you won't see a cure for AIDS in the near future?

Bill: You won't see a cure for AIDS until the population has reached a workable, desirable level which has been predetermined and I don't know what that number is. All I know is that they have to eliminate at least 2 BILLION people from the face of this Earth AND AT THE SAME TIME stop any further population increase.

Al: It seems like people are pretty aware of AIDS now for it to become an epidemic like that.

Bill: Well, one thing—the numbers that you are being given about AIDS are false. More people have AIDS than you are ever being told. MANY MANY more. The next thing that you are being told that is false is that prophylactics, condoms, are going to protect you. They WON'T. Go buy ANY number of condoms that you want to, from any store that you want to buy them from and get yourself a microscope—it doesn't even have to cost much— and put the condom under there and you are gonna see that it's got holes in it. And I dare you to find a virus with your microscope. And understand this: if you can see the hole, and you can't see the virus, then the virus can go through the hole. Do you understand?

Thom: But are the holes small enough to stop the sperm?

Bill: They are LYING to you. No, the sperm can go through the holes also. That's why women can get pregnant sometimes, even though you are using a condom.

Liz: Yeah they don't say that it is 100%...

Thom: The whole thing seems rather pointless, actually.

Bill: But what you have to understand is that pregnancy is not 100% when you're NOT using a condom.

Thom: It's about the same, then...

Bill: Also, and understand this... they don't want you to know because they want people to die. AIDS has been PROVEN to live outside any body on a tabletop, for days. This has been proven. It's known, if you know where to go and find the information. They tell you that you can get AIDS from using a dirty hyperdermic needle, but you can't catch it from mosquitoes??! Bullshit! A mosquito IS a dirty hyperdermic needle.

Thom: True.

Liz: Well, I guess it is just really unlikely... that doctors don't want you to panic, right?

Bill: They don't want you to know the truth. It doesn't have to do with panic, it has to do with— by the time you find out the truth, so many people will be infected that they will get the wishes that they desire.

Al: It seems that to achieve that number, what you were talking about, 1 in 5 people would have to—

Bill: Dr. Strecker said that if something isn't done RIGHT NOW, TODAY... Dr. Strecker is one of the world's leading virologists, he said that every single person on the continent of Africa will be dead within 15 years. Now, you never see it on the six o'clock news and you don't read about it in the newspaper, but there are entire countries in Africa infected with AIDS. There are entire cities and villages that are empty now because everybody in them DIED.

Thom: Have you ever seen the Strecker Memorandum?

Bill: Yeah. I've also seen a lot of other stuff from a lot of other people...

Al: Is there a group of people that are guarded against AIDS, then?

Bill: Yeah. There IS a prophylactic.

Al: I mean, if you can get it from a mosquito, too, then...

Bill: There is a prophylactic which will prevent you from getting AIDS.

Al: What about from mosquitoes, then?

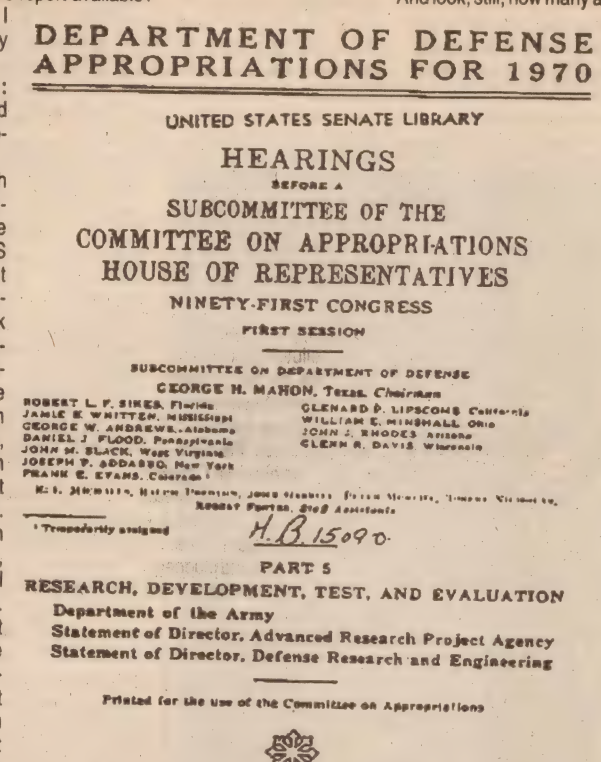
Bill: From anything. IF you're taking the prophylactic when the AIDS is introduced into your body, then the AIDS virus will be killed before it has a chance to do anything to you.

Al: Oh, ok...

Bill: It is not a vaccination. It is a cure.

Thom: Where can one go to find out some of this? To prove it to themselves...personal research, quoting what you said, "...if you know where to look..." Where would one look? Do you have any leads?

Bill: Underground bookstores. Find one source and that will lead you to another, usually. [Here is a good place to start:



DEPARTMENT OF DEFENSE
APPROPRIATIONS FOR 1970

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HEARINGS
BEFORE A
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HOUSE OF REPRESENTATIVES
NINETY-FIRST CONGRESS
FIRST SESSION

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PART 5

RESEARCH, DEVELOPMENT, TEST, AND EVALUATION
Department of the Army
Statement of Director, Advanced Research Project Agency
Statement of Director, Defense Research and Engineering

Printed for the use of the Committee on Appropriations

U.S. GOVERNMENT PRINTING OFFICE
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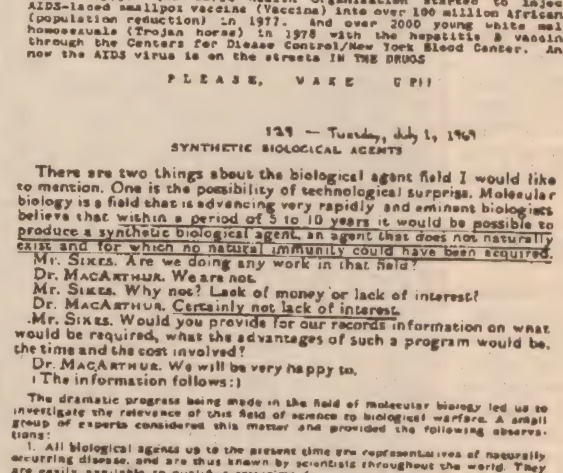

In 1969 (3 years before the World Health Organization's request) the United States Defense Department requested and got $10 million to make the AIDS virus in lab(s) as a political/ethnic weapon to be used mainly against Blacks. The Feasibility program & lab(s) were to have been completed by 1974 - 1975, the virus between 1974 - 1979. The World Health Organization started to inject AIDS-laced smallpox vaccine (Vaccina) into over 100 million Africans (population reduction) in 1977. And over 2000 young white male homosexuals (Trojan horse) in 1978 with the hepatitis B vaccine through the Centers for Disease Control/New York Blood Center. And now the AIDS virus is on the streets IN THE DRUGS

PLEASE, WAKE UP!!

139 — Tuesday, July 1, 1969
SYNTHETIC BIOLOGICAL AGENTS

There are two things about the biological agent field I would like to mention. One is the possibility of technological surprise. Molecular biology is a field that is advancing very rapidly and eminent biologists believe that within a period of 5 to 10 years it would be possible to produce a synthetic biological agent, an agent that does not naturally exist and for which no natural immunity could have been acquired.

Mr. Sikes. Are we doing any work in that field?

Dr. MacArthur. We are not.

Mr. Sikes. Why not? Lack of money or lack of interest?

Dr. MacArthur. Certainly not lack of interest.

Mr. Sikes. Would you provide for our records information on what would be required, what the advantages of such a program would be, the time and the cost involved?

Dr. MacArthur. We will be very happy to.

(The information follows:)

The dramatic progress being made in the field of molecular biology led us to investigate the relevance of this field of science to biological warfare. A small group of experts considered this matter and provided the following observations:

1. All biological agents up to the present time are representatives of naturally occurring disease, and are thus known by scientists throughout the world. They are easily available to qualified scientists for research either for offensive or defensive purposes.

2. Within the next 5 to 10 years, it would presently be possible to make a new infectious microorganism which would differ in certain important aspects from any known disease-causing organisms. Most important of these is that it might be refractory to the immunological and therapeutic protection upon which we depend to maintain our relative freedom from infectious disease.

3. A research program to explore the feasibility of this could be completed in approximately 5 years at a total cost of $10 million.

4. It would be very difficult to establish such a program. Molecular biology is a relatively new science. There are not many highly competent scientists in the field, almost all are in university laboratories, and they are generally adequately supported from sources other than DOD. However, it was considered possible to initiate an adequate program through the National Academy of Sciences-National Research Council (NAS-NRC).

The matter was discussed with the NAS-NRC, and tentative plans were made to initiate the program. However, decreasing funds in CB, growing criticism of the CB program, and our reluctance to involve the NAS-NRC in such a controversial endeavor have led us to postpone it for the next 2 years.

It is a highly controversial issue and there are many who believe such research should not be undertaken lest it lead to yet another method of massive killings of large populations. On the other hand, without the sure scientific knowledge that such a weapon is possible, and an understanding of the ways it could be done, there is little that can be done to devise defensive measures. Should an enemy develop it there is little doubt that this is an important area of potential military technological inferiority in which there is no adequate research program.

THE STRECKER GROUP, 1501 Colorado Blvd., Los Angeles, CA 90041 (213) 344-8039 for more information. He has a video-tape available, cost is $29.95, as well as a 3 and a 5 page report on AIDS. I called the number on 9/17/92 and it is still valid. They sent me information as well. Call or write... -Thom]

Thom: In other words, the usual channels?

Bill: If you know about Strecker and you went through his organization, and they will give you documentation leading you to other people... just like how you found me, for one thing...

Thom: Right.

Bill: A lot of this stuff is underground because it is suppressed. That's why you can't find my book on the computer in a store. It is suppressed. I didn't know WHY until I got to Atlanta, Georgia at an Oxford bookstore and they told me that the government had banned my book!

Al: Really?

Bill: Yeah, told me that to my face! They didn't know that I was the author of the book, but I have been told by people in Atlanta that my book was banned. I said, "You can't ban a book in the United States of America—" I should have known, with everything else that I know, that they CAN. They can do anything that they want to do.

Al: I know that the bookstore that I go to, you can get just about anything—all the underground stuff— Bookland in uptown Whittier—they can get all of the stuff Bodhi Tree usually can, as far as alternative stuff, whatever... I mean if it wasn't on their computer or their updated microfiche...

Thom: But people CAN order your book through you?

Bill: They can order it through me, or they can order it through the publisher. The Kennedy tape, the book, tapes of all of my lectures— all of those things...

Thom: Could you please tell us what you know about Krill and EBE?

Bill: Well, from the documents that I saw in Naval Intelligence, EBE was an extra-terrestrial being that was found wandering the desert in 1949 after two craft crashed— I don't know if they ran into each other or what happened— I know that they WERE experimenting with high-powered radar and it was theorized and later proven, according to these documents, that radar, which is really just microwaves, somehow interfered with the guidance systems of these craft and caused them to crash. I know a lot of people laughed about that until just a year ago or two years ago, there were a lot of articles in the paper— the most sophisticated helicopters were being disabled by microwave transmissions from both radar and communications towers. So, it turned out not to be far-fetched at all. Microwaves are harmful, not only to people but to electronics systems if they are not shielded from them. So, anyway, that was the explanation that was given and EBE was actually held by the United States government—"it" was called a "guest," of course, none of them that we've ever held, if they were really real, have ever been "guests" because they haven't been allowed to go anywhere. They were kept in captivity.

Thom: In your file it says that "...GUESTS were aliens that were exchanged FOR humans..." ?

Bill: The LATER ones. EBE was the first. And... they tried to communicate with the EBE and were able to do so, but— and at first they thought that they were getting viable information but then after awhile, they realized that he was only giving them the desired answer. In other words, if you asked a question, he would tell you whatever he thought you wanted to hear. So they weren't getting the truth— he lied an awful lot. In fact, they found out later that they all lie all the time— and they didn't begin to get information which they felt was useful from EBE until after he made friends with an Air Force colonel who used to bring his little boy in to see him. The little boy was small enough that there was no danger of anybody ever believing him if he said he talked to an alien. So, and that's what the movie "E.T." was based upon. If what I read was true, they were telling the public what happened. Except in real life, EBE died on June 2, 1952, but in the movie, of course, you get all of these little kids hooked on this little guy and you can't kill him off at the end of the movie. But he DID get sick and he almost died, and he came back to life and "E.T. call home" was Project Sigma. From the documentation that I read, it was a real project to try to contact the race that he belonged to in order to get information that would save his life when he was ill— because they didn't know how to treat this guy, they didn't know anything about him. They didn't even know why he was sick. Later on they found out that he most likely was sick because of isolation from his own kind. They are like bees, they have to be together, and if they are not, they die.

Thom: Which race was EBE? Grey?

Bill: Grey, small Grey. So anyway, that's what happened, and that's what the movie "E.T." is all about. It's loosely based upon a real story.

Thom: And "Close Encounters of the Third Kind..."

Bill: "Close Encounters of the Third Kind" is about the hostage—

Thom: "Star Wars," perhaps? Is there any symbolism in that?

Bill: "Star Wars," from what I saw, could be based upon the history contained in the "Yellow Book," of what goes on out there that we don't know anything about.

Al: What about "They Live"?

Bill: "They Live" is probably more about the secret societies than it is about extra-terrestrials— how they've infiltrated and permeated society. but you can't tell who they are, because they look just like you. And if you put on special glasses, they don't turn into aliens. But if you find out what memberships they have, then you can find out who they are. And yeah, they're running the country. They are not aliens, they are Freemasons. They are Illuminati. They are Rose and Cross. They are the Knights of Malta.

Al: Do you think that, as far as Spielburg and those that are making these movies. Is it their intention to present it this way? Is somebody influencing them?

Bill: I think that when they want something done, the script and the money shows up, and whenever money shows up, nobody ever turns it down.

Thom: Did any photographs or documents from the EBE thing ever get out? Are there any sources that you can quote?

Bill: Every single picture that I have seen in the public sector that purports to be a photograph of an alien being are ALL fakes. Phoneys. False. I saw photographs when I was with Naval Intelligence, that if they were real, were the real aliens. But everything—every picture that I have ever seen, and I see them all because people send them to me as soon as they come out, they are all, every one of them, phoney, fake pictures. A lot of the photographs of UFOs are fake. A lot of the video-tapes of UFOs are fake. There are a lot of real ones, also, but learning which ones are real and which ones are not sometimes can be quite a job.

Thom: Have you seen the supposed picture of EBE that is on your BBS? Well, maybe not of EBE— it is of a Grey... I believe.

Bill: Laying on the table with the wet suit with the zipper?

Tunnel / sighting map of four corners area (Utah, Colorado, New Mexico and Arizona)

Thom: No. I haven't seen that one. This one has—it's pretty horrible quality—it has him and then two, like... with a leash on... and it has two, agents or what-have-you, escorting him.

Bill: That's not a leash—they are holding his hand. One of them is holding his hand.

Thom: It's hard to tell because the quality is pretty bad.

Bill: Nobody knows where it came from and nobody knows if it is true or false because the only place that picture ever appeared is in a newspaper article, in Europe. So, nobody has ever seen the original photograph. It is so poor that nobody can tell if it is fake or real. But I will tell you this—of the four different groups that I saw when I was in Naval Intelligence, it doesn't resemble any of them.

Liz: You saw pictures of all four?

Bill: Yeah.

Thom: So, the alien on the cover of "Communion" doesn't resemble any race, or does it?

Bill: No, it DOES resemble, but it is NOT the— that's not what they really look like. But the resemblance is there, yeah. What everybody is remembering is a Praying Mantis, but they don't know how to describe it and none of them will say "Praying Mantis.," unless you get them under hypnotic regression and take them back far enough. THAT'S what they're talking about.

Thom: That's more what they look like?

Bill: Yeah.

Thom: And then, Krill.

Bill: Krill, according to the information that I got is the first hostage left in the desert with Intelligence officers, from the first meeting, who stayed with us as a guest. And this was after EBE was dead. Actually, as a hostage to— as a pledge, I guess is the best word. They left him as a pledge that they would return and complete a treaty. Krill became, upon the completion or the ratification of the treaty, actually became the first Ambassador to the United States from this group of extra-terrestrials. If all that is true, then that is what he was. He was the Ambassador to the United States. Now John Grace and John Lear claim that they made up that name and that they wrote the Krill papers to fool the public. Well, they DID write the Krill papers to fool the public, but they didn't make up the name—long before they ever came along, the name was also mentioned in a movie, years and years ago, called "UFOs — It Has Begun" during which, in this movie, Lt. Colonel Friend, Air Force colonel, talks about two Navy Intelligence officers who were contacted telepathically by an alien named Krill. So, that's just another instance where Grace and Lear lied. That's why I split from John Lear — it was because I just caught him lying—every time I turned around I caught him in another lie. So, I said "Fuck you, John. If that's the way you're going to be, then I don't want anything to do with you ever again. I know who you are working for now.." you know?

Al: As far as John Lear being a liar and such, how about some of these other—

Bill: Not everything he says is a lie. You have to understand that disinformation does not work unless it has a substantial amount of truth mixed in with it. Because then it would be so easy to prove false. It always has some truth mixed in with it... it is usually at least 50% true. Sometimes more, sometimes less, but very seldom much less.

Al: Some of these other people that are on the UFO lecture circuit... who has their stuff together?

Bill: There are very few— you have to understand that whether this is true or whether it's a hoax, it doesn't really matter, you see. If it is true then it is the most closely guarded secret in the history of the world and they are not going to let a bunch of people run around and investigate it and come up finding out stuff. So, they have to control the whole UFO movement. And every UFO organization has to be controlled, because they are investigating the most closely guarded secret in the world. I mean, that's common sense.

Al: Sure.

Bill: IF the whole thing is a hoax, then the hoax is also being controlled.

Liz: Right, yeah. True.

Bill: Ok? Most of the people on the UFO lecture circuit are the people who control this information. And ALL of the UFO organizations, MUFON, CUFON, all of those—"GOOFON," they are all controlled by the government. EVERY single one of them.

Al: Including the UFO magazines?

Bill: "UFO Magazine" is absolutely a CIA asset.

Al: Really..? There is one that is really bad and then there is one that seems to be better. I think it is just called "UFO."

Bill: "UFO"? Vicki Cooper is the editor?

Al: Yeah.

Bill: That's the one that is CIA.

Al: Oh really...

Bill: Vicki Cooper used to be a prostitute and she worked for the Mayflower Madam. She worked for her. It was Vicki Cooper who turned states evidence against Sydney Bittlebaros [sp?] and enabled him to prosecute her and throw her in jail. Vicki Cooper was placed on the witness protection program and given money and told to start "UFO Magazine." And for two years, she told all of her friends that her magazine was financed and controlled by the CIA. Right out of her own mouth—she doesn't do it anymore, because she thought it was a big joke and now she found out that it is NO big joke. From the first day I stepped forward, I always said, "I am NOT a UFOlogist. I do not have anything to do with the UFO community. I am a concerned, patriotic American citizen. I am concerned about the Constitution. I am concerned about this country." And THAT'S what I am all about. I don't speak at most of the UFO things.

> "If you go and get a large photo of the moon's surface...and get the largest magnifying glass you can find, and just look at the picture, you'll see all sorts of weird stuff...all over it. You'll see domed craters, dirt shooting up out of craters that I believe they are mining, roads, paths, buildings, all sorts of stuff. But don't believe me. Look for yourself. Just make sure it's a good picture and a good magnifying glass."

Al: But you're going to do one in May...

Bill: Right. At UFO Expo West. And the only reason I did one last year at UFO Expo West was because Vicki Cooper made a deal with the producer that she would not invite me to speak or allow me to speak in return for free advertising in "UFO Magazine." THAT should tell you something about "UFO Magazine." So, when Michael Topper, a friend of mine, called me and told me that... he said, "You know, I don't like this shit, Bill." I said, "Well, I don't like it either." He said, "I'll tell you what. I am scheduled to speak there. You show up unannounced and I'll give you my time." So that's what I did. I showed up and he gave me his time, and Vicki Cooper had to eat all of that free advertising! I loved it!

Al: You are speaking again this year...

Bill: Yeah. He learned a lesson, because I told the crowd... I said exactly why I was there and what happened. So a lot of people were really mad at him, so this year he called me and invited me to be one of the keynote speakers. I said, "Sure."

Al: When you see the rest of those people, how do you get along with them?

Bill: I don't.

Al: It wouldn't seem like you would.

Bill: I know. I don't take any shit from them. I tell them exactly what I think of them. I tell them, "You're a traitor. You're scum. You're worthless."

Al: Wow.

Bill: I've even told them worse things than THAT... I told them that if they suspend the Constitution, they better not be within rifle shot. Because I will—I'll shoot every damn one of them.

Thom: I wanted to talk about some of the bases. I wanted to ask you about this: what about bases on the moon? The one called LUNA? I've heard that they are there...

Bill: If you go and get a large photo of the moon's surface, you know the one showing the whole moon, a good one, and get the largest magnifying glass you can find, and just look at the picture, you'll see all sorts of weird stuff...

Thom: On the dark side?

Bill: Not just, all over it. You'll see domed craters, dirt shooting up out of craters that I believe they are mining, roads, paths, buildings, all sorts of stuff. But don't believe me. Look for yourself. Just make sure it's a good picture and a good magnifying glass.

Thom: But don't astronomers see this stuff all of the time? Why haven't they said anything?

Bill: I don't KNOW why. I am sure most of them know about it— they just aren't talking.

Thom: What about the ones where they are test-flying the craft? Project Redlight, stuff like that?

Bill: Why don't I show you instead?

Thom: Especially Area 51. Where it is located?

Bill: You want to see?

All: Yeah.

[He then puts the tape on... the following was transcribed for historical purposes, although I believe a lot of information is contained within anyway... -Thom]

Bill: ...who says you have to use the road, period?

Thom: Ah ha!

Al: Well, it's a long walk.

Bill: Four wheel drive... that. Right over those mountains, to the left a little bit... just to the left of the screen... that's the road that leads into it. It goes around there and down into the test site.

Thom: What we are watching is the perimeter of Area 51.

Bill: Yup.

Thom: If you got any closer, you'd get fucked with?

Bill: Oh no. I've been all the way in it! When this video is done, it is going to blow peoples' minds. What you are seeing here tonight is sort of special. You're not going to see all of it, because this is just a quick paste-together to sort of get the idea of where I wanted to go with this...

Thom: Right. There's no sound yet?

Bill: Well, some of it is, but I haven't done any of the narration yet. You are hearing the actual sound of what it sounded like there. The buzz is the TV.

Al: It's quiet.

Bill: There's nobody out there. It is the most deserted place in the world. Very seldom does anybody ever go down these highways.

Thom: So it is off of 375 [in Nevada]. Approximately how far north of Las Vegas?

Bill: About 140 miles.

Al: Oh really! That place on the map what WE thought wasn't—

Thom: It couldn't be it—it's not marked on the map, right?

Bill: Some maps will have a place called "Groom Dry Lake." That's it. Look at the mountain. In just a couple of seconds I flip it on 60 to 1 zoom, see that little lookout tower up there? That is another one of their security things. You can't go in that valley without them seeing you. See the helicopters?

Thom: Wow... I know where WE'RE gonna go on our next vacation!

Contact Address:
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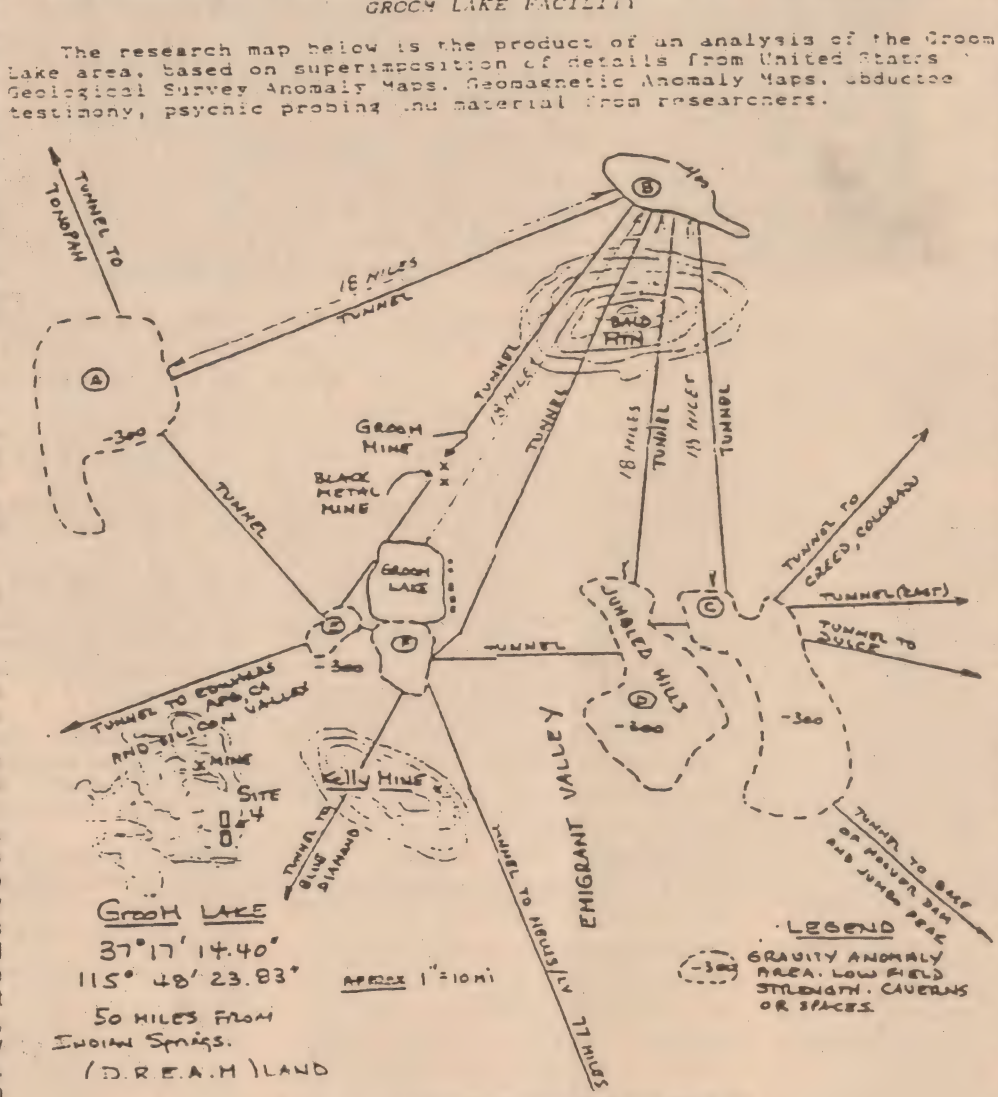
P.O. Box 3299
Camp Verde, AZ 86322
(310) 281-8222 HOTLINE
Some of the material available:
Book "Behold a Pale Horse" $24 — includes P&H
Groom Lake UFO VHS-tape $34 — includes P&H
Kennedy Assasination Tape $34 — includes P&H
CALL OR WRITE FOR LIST OF OTHER AUDIO AND VIDEO TAPES, BOOKS AND INFO

Al: John's brother has a four-wheel drive...
Thom: We're THERE, man!
Bill: This is looking straight down the dirt road and into the test site.
Thom: Now obviously, they know you're there at the moment, from that tower...
Bill: Oh yeah, of course.
Thom: ...with a camera... this is WAY TOO "Big Brother..."
Bill: This is also open range, so you have to be careful. If any of you city-slickers don't know what open range is, it means that there are no fences, and the cattle roam everywhere, including the road. And if you hit one, it costs you $2,000 plus your own car repair plus a ticket, plus you might get hurt because hitting a 2000 pound steer is like hitting a brick wall... that's a mailbox. At approximately the 29 1/2 mile marker between Hancock Summit and Coyote Summit, and if you don't want to take any chances at all, this is the best place to watch them fly at night.
Liz: At that mailbox?
Bill: That mailbox, yeah. It is out in the middle of nowhere. Now that's the little town of Rachel. There is a place in Rachel called the "Little Alie Inn." The sign on the door says, "UFOs and crews welcome."
[laughter...]
Al: Well, that's a sense of humor...
Bill: It's a trailor-town.
[The following is transcribed from the audio of the video tape we were watching...]
Video Tape: "**Ron:** My name is Ron Wilkin. I am from Reno, Nevada. I worked in casinos, I was a bartender. I came down this way, I was introduced to the Bill Cooper material by a friend of mine, and his video-tapes that we had looked at, and we became curious and decided that during my trip to Arkansas, I'd come down this way and invite a friend along. We got the directions from one of Bill's Videos, so I went and bought a world atlas which showed exactly where Groom Lake was, along with the highways, and... **Bill:** When did you arrive? **Ron:** Monday the 27th, and we got here that evening and we went and got our rooms and then we came back and then shortly after we saw a spacecraft, with a spotting scope— it was a 1000mm spotting scope, we set it up and got a good sighting of a spacecraft. The mailbox at the 29 1/2 mile marker... **Bill:** Who else was there? **Ron:** A friend of mine, Mike Hudeso and Bill Cooper. **Bill:** Can you describe exactly what time it was? What the weather was like? **Ron:** It was a clear sky. It was about six o'clock in the evening. It was a real clear, kind of cool, 30 degrees maybe or so. It got a little unpleasant toward the end of the evening but at about 6 o'clock was the first sighting. **Bill:** Was it dark? **Ron:** It was pretty dark, but that made it easier to see, so there wasn't any haze or anything like that. **Bill:** Can you tell us exactly what it was that you saw? describe what it looked like. **Ron:** Ok. What it looked like from what I could see was a circular object, at least from what I could see it was circular, there was circular lights and it was moving in a circular motion. Through the scope the first time, I had a smaller lens and I could see that it was moving in very strange directions, so I changed lenses and I got a much bigger lens which gave me a real good view and I could see that the object was flying sideways. It would hover. It would go upside down— more than once, it would reverse directions, go upside down and then go in the opposite direction, and so it was— it did all kinds of things that I have never seen before. **Bill:** What kind of light did the craft itself have lights on it or did it glow? **Ron:** No on the top part of it. It seemed like it was the underneath that did the glowing. The circular lights were really obvious. It was kind of like they were on the edge of the bottom of the aircraft. Very unusual and it was very easy to se from a distance with a naked eye, but when you view it through a scope, you get a real clear shot. **Bill:** Did you see any other activity around the area? Any other aircraft? Helicopters? Anything that you could recognize and compare with what you saw? **Ron:** Oh yeah. There were some helicopters and you could see, because usually helicopters have a red light on them on the top and a white light on the bottom and they fly more or less in a straight line at times and while this spacecraft was flying, there was some helicopters that were nearby and there was security kind of below the area where it was flying. Later on in the evening there was some jets and stuff like that— they were doing some testing. So, you got a chance to kind of compare, you know, versus an airplane or jet or helicopter— anything else— this was completely different."
Bill: It's after sunset and we are now standing right in front of the mailbox. I am turning around with the camera— that's what it looked like— that's how dark it was. And this is a .5 lux camera, so you are seeing stuff that we couldn't see with our EYE at that point. Now this road here, by the mailbox... if you take that road to the left from where you are looking right now, it will intersect with the road that goes into the test site. So, you go down this road to the other road and turn right. There is another road before it, if you turn right it will take you to the Medley [sp?] ranch.
Al: Are there signs out at the point where the mailbox is?
Bill: No.
Al: That say "Don't go in there or anything?"
Bill: That's public land.
Thom: It's just typical that while they are flying these things for other aircraft to be in the air with them?
Bill: No. Not always. But on this particular test flight they have aircraft accompanying them.
Thom: This happens there basically daily?
Bill: Nope. I've been out there for a month and haven't seen a thing. It happens mostly in real cold weather on moonless nights. They test fly it in times when people won't be out there, because it is cold and they can't see, and it's the desert, you know. They don't WANT you to see this. Now I am looking for it [the craft...]. It is pitch black dark, and that little bitty viewfinder on the video camera makes it almost impossible to see anything— it's like a half inch square... there it is... [we are looking at a craft on video now... -Thom]. Notice how the [light] pulse has really slowed down... it sort of looks like a diamond shaped object...
Thom: You've already obviously had your zoom on pretty much already, huh?
Bill: Yes. It is a 15 to 1 zoom.
Video Tape: "My name is Mike Medesta. I am 28 years old. I am a member of the U.S. Freestyle Ski Team. I just came up to Rachel, Nevada— Area 51 to check out some things that we could see. We've been up here for about three days, or three nights and Monday night, the first night we were out here, we'd seen some very unusual things. From a distance, at the 29 1/2 mile marker I could see lights, not too distinctive but looking through a bronze lens, which is like a telephoto or a telescopic lens, I could see a craft— it was very unusual and I was really surprised to see it. When I looked at it, it started to do a donut-shaped circle and then it started to glow. Really bright, and it started on a trajectory with all of these other lights, I assumed they were helicopters or planes around it. Uh, our cameras froze up, it was very interesting, it was very cold, and the sighting lasted about three minutes, and about a minute after the first craft was moving, another one popped up. We could see that they were very different, not like an aircraft which has landing lights— this whole thing was lit up— I've never seen anything like it, except for Bill Cooper's video, which shows something very weird and I would advise anybody who might be interested to come up and check this out. I took four days off of work, my own money. I am a concerned citizen. I really want to see for myself, and you can too. Just go out there and look for yourself. It's easy to find and it's worth your while. Three minutes of a sighting made my whole trip. It made my whole trip. **Bill:** Did you have any doubts before you came that it might be just a bunch of baloney? That

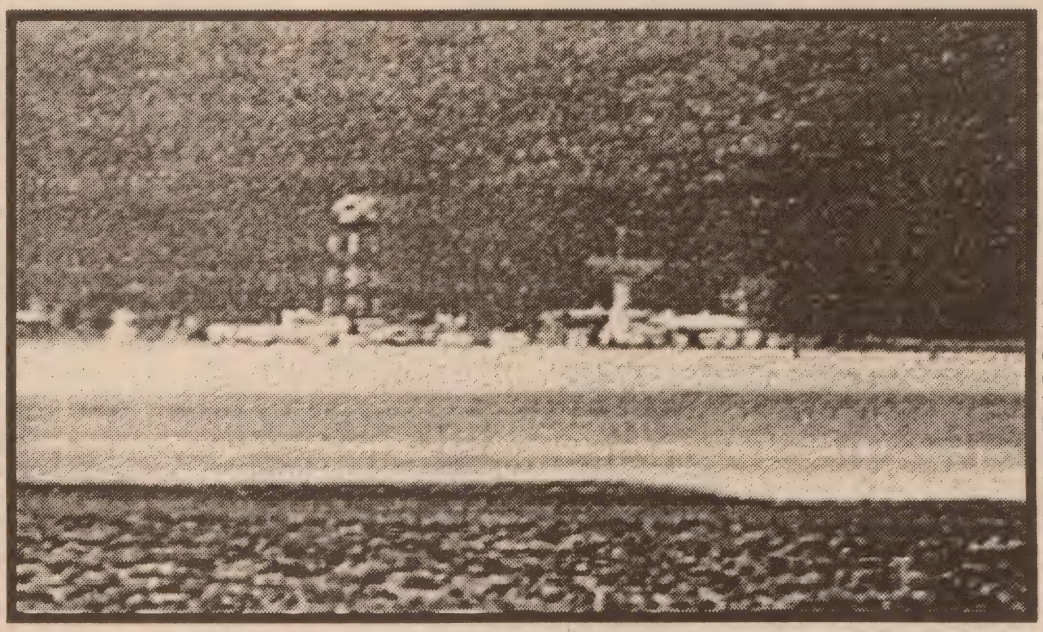

GROOM LAKE FACILITY
The research map below is the product of an analysis of the Groom Lake area, based on superimposition of details from United States Geological Survey Anomaly Maps, Geomagnetic Anomaly Maps, abductee testimony, psychic probing and material from researchers.
TUNNEL TO TONOPAH
16 MILES TUNNEL
TUNNEL
GROOM MINE
BLACK METAL MINE
GROOM LAKE
TUNNEL
18 MILES TUNNEL
TUNNEL
TUNNEL TO CREED, COLORADO
TUNNEL (EMP)
TUNNEL TO DULCE
TUNNEL TO EDWARDS AFB, CA
ANDERSON MINE
SITE 4
Kelly Mine
TUNNEL TO BLUE DIAMOND
TUNNEL TO NELLIS/LV 7 MILES
EMIGRANT VALLEY
JUMBLED HILLS
TUNNEL TO BASE OF HOOVER DAM AND JUMBO PEAK
GROOM LAKE
37° 17' 14.40"
115° 48' 23.83"
50 MILES FROM INDIAN SPRINGS.
(D.R.E.A.M) LAND
APPROX 1"=10mi
LEGEND
GRAVITY ANOMALY AREA. LOW FIELD STRENGTH. CAVERNS OR SPACES

Underground tunnel map beneath Groom Dry Lake

maybe you wouldn't see anything at all? **Mike:** No, I didn't. After seeing so many things, so many photographs and video footage of Bill Cooper's and also some other footage, I knew that something was going on, but I really did come down here to see it with MY OWN eyes, and I did. And I was amazed. **Bill:** So you know, beyond any shadow of a doubt, that they are testing some totally unconventional and unorthodox type of aerial craft in what is called the Groom Dry lake Facility? **Mike:** Definitely. You know, I think of UFO— Unidentified Flying Object. Well, it is over a military facility so I would identify it as a government craft—definitely doing things that I don't know how any kind of human would survive the manoeuvres that this craft was performing. **Bill:** After Monday night, what did you do Tuesday? **Mike:** Tuesday, we went hiking around 4:30, to kind of get a better look. It got dark, we came back—there was a sheriff out there—he was kind of harrassing us a little bit, not necessarily myself but Bill Cooper. We didn't see much Tuesday night. Wednesday night we went up there. We went up about eleven miles closer and there was security watching us for about eight hours. These other guys, they went up and tried to get some photos of the Area 51/Groom Lake and they did... and we didn't see much. A little bit here and there, not as clear as Monday night. Monday night was my night. At one point I did see something last night— we were all looking at it, and it was travelling like this [horizontal plane] and it zipped back the other way— I don't know if an airplane can do a circle so fast but it looked like it stopped and reversed. It did it a couple of times. We'd seen some helicopters—low flying helicopters— very interesting... we were watching this helicopter, flying very low and it goes just behind the little mountain and it just seemed to disappear. We didn't know if it landed—we've never seen it again. **Bill:** That wasn't very far from us, was it? **Mike:** It was about two miles from us, I'd say."

[we watched a bunch of UFO footage... then another person spoke:]

Video Tape: "Hi. I'm Karen Shepbern [sp?], I'm from Michigan. Me and my husband [sic] were invited by Bill Cooper to come up and view the Area 51/Groom Lake test site. We came up Monday night, we happened to pass Bill at the 29 1/2 mile marker going to the Little AlieInn, and we didn't really realize that he was there. Anyway, we got into town, we didn't do anything that night and the next day we went up into the mountain area where we were right before the mountain—and you're supposed to climb—and it was a little late and our two buddies, Ron and Mike, decided to trek off and try to climb the mountain... and as it turned out, it got too dark and they couldn't see a thing. They were lost for quite a long time. Me and my husband Bill were up on the hill, and we were watching all of the security kept coming back and forth and in and out of the test range area, and watching us, quite concerned and, as it turned out, some security officer came out and checked out the vehicle and because it was Federal land, I believe that we were on, they called the sheriff. As it turned out, the sheriff came out and basically asked us to leave, but Bill pretty much stuck up for the whole situation and told us— told the man that we weren't supposed to leave because this was Federal land and we could stay there. So as it turned out, he kind of made up an excuse that we had to move our vehicle away from a watering hole where the cattle come, and we got to stay longer. As it turned out, during this time, Ron and Mike finally found their way up after probably two and a half hours of being out in the desert, and they were freezing and tired and what have you. But it was quite an experience, I am sure, for them. The one thing that I could say that we really seen besides security— the interest they had in us was some sort of illuminated vehicle— whatever it was coming up over the mountain range, that kind of went straight up, right over the mountain and then stayed there for about a minute and then went down again. It was interesting but we're not sure exactly what it was, but it was very very illuminated— it didn't look like a helicopter or the planes that we had been seeing flying all night. After awhile, you get to know the things, such as what helicopters look like, what planes look like and this was QUITE A BIT different. Yesterday... we went up early in the afternoon and decided that we were going to climb the mountain. We drove our Bronco almost to the base of the mountain and went up and walked all of the way up to the peak that we were supposed to go to and what we saw was quite enlightening—you could see a good good portion of the whole test site, which was a dry lake bed, very flat with all kinds of different buildings, hangers, airplanes. When we looked out with our binoculars we could see planes, clearly— we could view large planes. We saw a plane come out of there. We saw a helicopter flying out of there and the only thing that kind of worried me about the helicopters is that it started to fly around in the vicinity of where Bill was and where we were, and we were getting a little paranoid that they were going to come up, and basically check out what we were doing, because it seemed that all of the security knew that we were there. There were probably five or six vehicles during the time that we were there going back and forth on the road and slowing down and binoculars out and what have you. So, we were really concerned that they might have some problem with us being up there."



Bill: ...of all of the mountains, that is the only mountain that they forgot to secure within the boundaries of the test site. Boy. I'm tellin' you. Steep dropoffs, big boulders, plus security. See the security?

Al: Man, he's close.

Bill: There's two of them. One is a decoy. Look, he is gonna go by then the other one is going to come up to decoy us so that we won't watch him [the first one]. You'll see.

Thom: He's going up after them, it looks like [the ones climbing the mountain].

Bill: You'll see what he does. They think they're so slick. Here comes the other one... he's the decoy to get our attention away from the guy that already went by...

[Then we watch some craft flying on the tape, and then some footage of a busload of people [workers?] driving into the site...]

Bill: All of the bullshit you've been hearing about the windows being blacked out and everything is a crock. Most of the stuff that you hear is total bullshit... This is a "blow your mind" video tape. You've already seen more than most people see in their whole lives!

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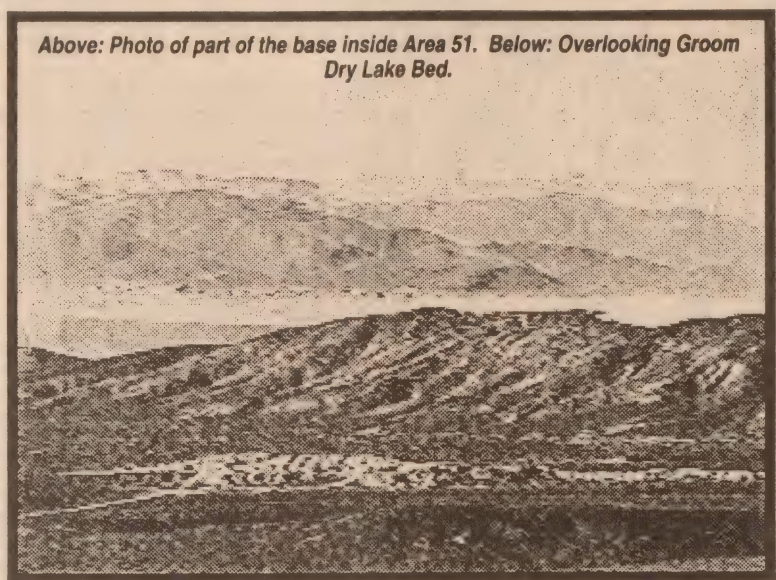
Well, that's it! We sincerely hope that you found this series enlightening. You may not believe it all, but hopefully it sparked your interest and imagination and at the very least brought you to question your belief structure a little bit. Don't believe anything you've read these last four issues-- as a matter of fact, don't believe anything you read EVER! Verify all information that you receive, especially if it is from the media. And remember: There is no truth, and there are no lies-- just what is and what isn't. Your job is to get off of your asses and find out! All we know is that so far, we have been unable to PROVE any of this wrong. We have received letters both supporting the ideas presented here and also diatribing Mr. Cooper, us and our mothers (basically) without any substance to back up their anger. Of course, these letters can be discounted. Please write us with your comments, either way. Also, if you found this upsetting, interesting, confirming or even silly, make photocopies, pass them out, get the back issues that you don't have-- please help spread this around far and wide! Let's take this thing WAY BEYOND the current Flipside circulation... and then just maybe someone, somewhere who sees it will find the answer to all of this... -Thom, Al, Liz and Johnny

Above: Photo of part of the base inside Area 51. Below: Overlooking Groom Dry Lake Bed.



"Jolly," you may be thinking, "Last issue's column on magnetic stripe encoding was SO informative and just plain damn entertaining that I just can't STAND it! You, Jolly, are a God, a hero--and if I am female I want to have your children!" Well, all that I can say is thanks! It feels good to be appreciated! <g>

A few months ago a letter arrived at the Flipside office from some guy who's name I can't remember, slamming this column and criticizing me for my irresponsible (tm) journalism. I wanted to print it in these pages and refute it--or not refute it, tell the guy he is right, and turn my computer off forever... but I lost the damn thing. If you would "kindly" spew forth more diatribical dribble in my direction, whoever you are, I will get to it upon reception.

Last issue was so pressed for space that I didn't get much of a chance to be loose. So for this part of my column I am going to simply bullshit with you. First off, I want to talk about– relationships. I mean, what did you think--that I am some robotic cretonic nerd who hangs out at my trusty computer, sleeps with my laptop, and jacks off to a graphic demo? Yeah, right. If there are stereotypical nerds out there, they aren't in my social circle, that's for sure...now, what was I talking about? Oh, relationships. They suck. Cheap, meaningless, safe sex is the only way to go as I see it. It always seems that as soon as one gives a potential partner a bit of themselves, all of the fun gets taken out of it. So, take my advice kids--don't just give emotional energy to someone, simply hoping, and waiting... sometimes months... sometimes never... to get something back! TAKE THEIRS! This way you can be sure of a 100% success rate (hee hee)!

Okay, ok. Let's get the dreaded DISCLAIMER out of the way: *I, The Jolly Roger, nor Flipside fanzine, nor any other party connected in any way, shape or form are responsible for your misuse of the information presented herein. This is for informational purposes only, as well as it's naturally intrinsic entertainment value, and since those are my intentions in presentation--we are not responsible for you getting yourself into hot water because of it! Period! So there!*

For this issue, I decided not to have a particular topic, per se, but to cover some of the things I have been wanting to put in here for awhile but have never had the "topic" to do so. So, let's get on with it! The first item on the agenda is:

HOW TO BEAT A DRUG TEST!

I do not necessarily want you to assume that just because I am about to tell you ways to beat drug tests that I am condoning the use of drugs. For some, they are a great time. For me, they tend to be a drag most of the time. My BIG problem with drug testing is drug testing itself. I think that these tests are a major invasion of privacy! What difference does it make if they come into your house and search and seize or if they search and seize your piss? WHAT is the fucking difference?! I see none at all. Obviously, your best bet is to be drug free at the time of the test. I would recommend two months of drug abstinence before the drug test but, of course, sometimes this is just not possible. Here is a list of some drugs and the approximate time it takes for them to decay from one's system:

Compound	Approx. Retention
Amphetamines	20-25 days
Barbituates	10-14 days
Cocaine	2-4 days
Ethyl Alcohol	1-2 days
LSD	20-40 days
Marijuana	14-30 days
Methaqualone	14-21 days
Opiates	10-14 days
Phenocyclidine (PCP)	10-14 days

Note: The length of retention varies because of many factors, including body weight, metabolism, body fat ratio, and the quantity and concentration of the drug.

Given the above information, you may find yourself in need of a way to beat drug testing other than with 2 months of abstinence. First off, water is your best friend. Drink a LOT of it, and I mean A LOT! Secondly, purge your system. Urinate as often as you can before the actual test. The first urine of the day contains the highest concentration of contaminant particles. Some people can't "go" with someone watching. The testers, to speed up excretion, might encourage you to drink as much water as you can. DO IT! Thirdly, adjust your sleep cycle. Getting up earlier will let you squeeze in more trips to the bathroom before the test. If necessary, stay up all night and drink water. It's better to stay up all night one night than to spend the next 60 in JAIL! Fourthly, use your glands. A good sauna flushes out impurities through sweat. THC and other metabolites are retained in fatty tissues. Any exercise to reduce body fat may help you beat the test. Intense watering does not hide the presence of any illicit substance. You are aiming to dilute all traces to a level below the cutoff point needed for a positive result. This is a mandatory, elementary defense.

The Consent Form:

To protect themselves from lawsuits, testers will ask you to sign a urinalysis consent form. It will ask you to list the drugs you've taken in the past week. Cross out the word "week" and write in "month." If the supervisor screams at you, just tell him you read an article that said an over-the-counter drug you took for the flu three weeks ago could show up. Now for the drugs. For almost every illegal drug there is an OTC drug that tests positive. Here is a list of cross-reacting drugs that you should list on the consent form:

Drug/Metabolite	Cross-Reactive
Amphetetamine	OTC cold medicines, such as Nyquil, Vicks Nasal Spray, Sudafed, Neosynephren, etc.
Barbiturate	Rarely prescribed compounds... you're hosed
Cannaboids	Ibuprofen (Advil, Nuprin, Motrin, Mydol)
Cocaine	Amoxicillin (unconfirmed)
Methaqualone	None reported to date
Morphine	Codeine (in any prescription form, Poppy seeds
Doxylamine	OTC antihistamines and sleeping pills
Phencyclidine (PCP)	Dextromethororphan (found in some prescription cough medicines), Diazepam (Valium)
LSD	None reported to date

The Testing Procedure:

Learn what test is being used. There are three that are quite common: the EMIT, Abuscreen (RIA), and ToxiLab (TLC). If you find out that they are doing Gas-Chromatography/Mass Spectrometry (GC/MS), then you are totally screwed. The GC/MS is the chemical equivalent of finding a needle in a haystack. It finds EVERYTHING and is IMPOSSIBLE to cheat on. Fortunately, GC/MS is VERY expensive, and it is only used for confirmation tests. Don't worry about it. The EMIT test does NOT scan for LSD, RIA does. If you use ethyl alcohol or barbituates, RIA does not scan for them, but EMIT does. Also, nothing currently scans for Ecstasy, Psylocybin, mescaline, or nicotine. If you are in the military, you are going to be tested with RIA. The majority of federal agencies screen with EMIT. Private sector companies split between EMIT and TLC. No problem.... all of them are about equally beatable.

Slight of Hand:

Something like 5% of the public finds it impossible to urinate with somebody nearby. I don't remember where I heard this. More find it difficult to take a leak under direct observation. It's a documented medical condition, known as "blushing kidneys," believe it or not. Although only a minority are afflicted, who is to say you're not one of them? A doctor's note or plaintive insistence of "Please, I can't do it if you're watching" will do wonders for insuring privacy. Be creative when you're in the bathroom. Use your body to disrupt line-of-sight observance. Hand placement can conceal a lot of activity, but block with anything else that's available. Males might say they only urinate sitting down. Like a good magician, distract the observer. Ask them to run the faucet; say that the sound of running water coaxes your own activity. Practice, practice, practice! Observers, though they may not show it, are embarrassed as you are. The longer you take to urinate, the longer the line behind you grows. Apply enough pressure and they'll give you the latitude you need to perform your little alchemy. Why all the contortion? Because you want to make some subtle substitutions, replacing your urine with clean stuff.

Warm and Dry:

Assume a temperature reading will be taken from the specimen. Don't swap an ice-cold brew for tepid pee. The standard temperature that they're looking for is between 90.5 and 99.8 degrees Fahrenheit. Getting pure urine is the first step to making an effective substitution. Know your source. A relative, a minister, an infant, anyone that can be counted on for "clean" urine should be tapped. The sample should be as fresh as possible. If you need to keep it a few days before the switcheroo, stick it in the refrigerator. After a two month period of drug abstinence, you can make your own samples galore and freeze them indefinitely in plastic baggies until needed. WARNING!! Do not substitute animal urine, or make urine from food coloring and water. This is easily detected.

Houdini in the Washroom:

The substitute urine is clean and warm. Now you need a device to get it into the bathroom. At a pharmacy, purchase a Bard Dispoz-a-Bag Drainage Bag or other similar product made for temporary use by ambulant patients. The cost is under $4.00. They come in different sizes. It seems to me that the large leg bag works best because the extra volume and shape allows for a flatter distribution along the midsection where you'll be wearing it. It has a short tube and cap, but you can add a short piece of rubber tubing and a valve for easy filling. When a test is imminent, fill and seal the bag with clean urine. Squeeze all of the air out, seal, and put it on, remembering that it can't withstand more than eighteen hours at room temperature. So if the test doesn't go down, take the bag home and put it back in the fridge or freezer. You can repeat this as many times as needed. Here's the correct procedure for concealing the bag. Pull down your skirt or pants. Secure the bag to your abdomen, exposing as much of the latex to your skin as possible. The more surface area taken up, the flatter the bag will lie, and the better concealed it will be. Also, your body heat will help keep the urine warm. Using the abdomen, not the leg, will let gravity do its thing. Tape it in place. If you don't want to tape it to your body, it might rest easy if you wear panties or jockey shorts. Women shouldn't push it inside panty hose because when you take them off to pee, it'll fall out, unless you cut a pee hole for the hose. You can also purchase incontinence pants for about ten dollars. These give a firm fit, additional warmth, and need no tape. If you need, buy a spool of surgical tape. Now, snake the output tube from the bag to your crotch.

The tube and the on/off cap should be within easy reach, but hidden from sight. It should also feel comfortable - strange at first, but comfortable. After a few hours, you'll forget about it. When the time comes for you to "urinate", discreetly reach into your clothing, locate and turn on the release valve, or take off the cap. The "clean" urine will empty into the jar, apparently your own product. When the bag is empty, or you feel you have given enough, turn off the supply, zip up, shake your rear end, and smile. A few drops on your shoe or the seat adds a measure of authenticity.... This method works well for two reasons. First, urine observers are on the outlook for bulk - glass jars, things concealed in pockets, and so forth. While someone will occasionally ask you to remove a coat, frisks and strip searches are verboten. And someone would have to get awfully close to see the small hose at work. Men standing with their backs to the observers and women sitting with their skirts up are shields enough. The drainage bag is form-fitting, especially when taped flat. No one but you knows it's there. Second, your abdomen serves as a heating pad, radiating body warmth directly to the sample. In an hour the bag will be near enough to body temperature. But as good as the bag trick is, it may not be right for everyone. A good variation: purchase a few reservoir-tipped condoms (non-lubricated, please). Fill one, pull a second over it (to prevent bursts), and tape it as close to your crotch as possible. When the time comes to urinate, with a presharpened fingernail, puncture the reservoir tip, and go with the flow. Women have an anatomical advantage, the option of inserting a urine-filled condom within the vagina. Again, use sharpened fingernails or a concealed pin to get things flowing. Even at extra-close range, it's virtually impossible to tell the source of the yellow stream. These techniques should be tried and perfected at home. Novices should use water in their dry runs, of course.

Dilution:

Diluting urine in the specimen jar is invariably more effective than diluting it in your bladder. In fact, dilution was so rampant that Edwin Meese ordered all federal toilets filled with blue dye before a urinalysis. The toilet was one source of dilution the urine cops hadn't thought of earlier. If a surprise urinalysis is forced on you, don't panic. You're in luck if you're looking into clear water. Dip the specimen cup and fill half full of toilet water. Dry the outside. Fill the rest with your own urine and shake. Rub the jar with your hands to warm. Presto, the sample should be dilute enough to fall below the cutoff point. Complete privacy means opportunity galore. Rinse and fill the specimen jar with hot water to increase the temperature; then dump it clean. Never use scalding water, since that may put it outside the acceptable temperature range and could even crack a thick, cold container. Don't be alarmed if you don't have a thermometer. Your finger is a reliable dipstick. Although the Health and Human Services Administration insists that toilets be dyed blue, low-level sources inside government washrooms assure us that in most cases the dye is dumped only in the bowl, leaving you fresh, clear water in the tank. Avail yourself of the porcelain oasis. But be careful - removing the tank-top makes a lot of noise. And don't flush if you are ordered not to. Remember also that the thin copper or plastic spout in the tank contains fresh water. Push down on the big float to activate the fresh-water spout. Avail yourself. Take that, Blue Water Meanies! If you're a moderate drug user, or your last use wasn't last night, as little as one third cup of water can make all the difference between negative and positive results. Conceal water in your mouth, in a rubber between your legs or under your arms. Be resourceful. Don't use spit! Saliva contains some tell-tale metabolites.

Color Bias:

Although the color of urine varies from person to person and hour to hour (depending on diet, metabolism, etc., it is nearly always yellow), there is an unconscious Enforcer bias that rich yellow urine is the real thing. Dilution diminishes the color, so it's semi-important to compensate. No problem! Taking vitamin B-complex and/or C capsules will give your urine a darker shade of yellow. When you then dilute it, it will balance back to innocent mellow yellow. The vitamins also increase the odor, which also compensates for the added water.

Chemical Additives:

Three tablespoons of iodized salt dumped into the sample and quickly stirred will deceive EMIT tests for ALL substances. The salt, and electrolyte, increases the conductivity of the specimen, and makes it harder for the binding reagents to find their target metabolites. Just make sure all of the salt goes into solution. There's nothing more incriminating than a small pile of insoluble salt at the bottom of the jar. One quarter cup of hydrogen peroxide will also work, as will 3-4 tablespoons of concentrated ammonia or chlorine bleach.

Well, that about does it. A lot of this information came from the book "Steal this Urine Test" by Abbie Hoffman. I highly recommend this book for further details. While I provided the majority of the "how to beat the test" type info, he goes into the legality of drug testing, etc. Best of luck beating the bladder cops!

POLICE RADIO CODES!

The following is a list of current codes used by the police and other government agencies. This list was created for the thousands of people who enjoy the hobby of "Scanning". It's purpose is to supply the public with some of the codes that are currently used in So. California. Some agencies may have other types of codes or may use computer transmissions. The pigs use two different phonetic alphabets at random, but whatever one a particular city chooses to use, they use consistently. Here, then are both:

A-ALPHA	J-JULIETTE	S-SIERRA
B-BRAVO	K-KILO	T-TANGO
C-CHARLIE	L-LIMA	U-UNIFORM
D-DELTA	M-MIKE	V-VICTOR
E-ECHO	N-NOVEMBER	W-WHISKEY
F-FOXTROT	O-OSCAR	X-X RAY
G-GOLF	P-PAPA	Y-YANKEE
H-HOTEL	Q-QUEBEC	Z-ZULU
I-INDIA	R-ROMEO	

A-ADAM	J-JOHN	S-SAM
B-BOY	K-KING	T-TOM
C-CHARLES	L-LINCOLN	U-UNION
D-DAVID	M-MARY	V-VICTOR
E-EDWARD	N-NORA	W-WILLIAM
F-FRANK	O-OCEAN	X-X RAY
G-GEORGE	P-PAUL	Y-YOUNG
H-HENRY	Q-QUEEN	Z-ZEBRA
I-IDA	R-ROBERT	

Next, here's a list of 10-codes and what they mean to those fucking bastards... they are NOT all the same as CB!

10-1	RECEIVING POORLY
10-2	RECEIVING WELL
10-3	STOP TRANSMITTING
10-4	OK or ACKNOWLEDGEMENT
10-5	RELAY
10-6	BUSY
10-7	OUT OF SERVICE
10-7B	OUT OF SERVICE AT HOME
10-8	IN SERVICE
10-9	REPEAT
10-10	OUT OF SERVICE SUBJECT TO CALL
10-11	TRANSMITTING TO RAPIDLY
10-12	OFFICIALS OR VISITORS PRESENT
10-13	WEATHER OR ROAD CONDITIONS
10-14	ESCORT OR CONVOY
10-15	EN ROUTE WITH PRISONER
10-16	PICK UP PRISONER
10-17	PICK UP PAPERS
10-18	COMPLETE PRESENT ASSIGNMENT A.S.A.P.
10-19	RETURN OR RETURNING TO STATION
10-20	WHAT IS YOUR LOCATION?
10-21	CALL YOUR STATION OR DISPATCHER BY PHONE
10-21A	ADVISE MY HOME I WILL RETURN AT____.
10-21B	CALL YOUR HOME BY TELEPHONE
10-21T	REPLY BY TELEPHONE
10-22	CANCEL LAST MESSAGE OR ASSIGNMENT
10-23	STANDBY
10-25	DO YOU HAVE CONTACT WITH_____?
10-27	CHECK "MCAPS" COMPUTER FOR WARRANTS
10-28	REGISTRATION REQUEST
10-28C	CHANGE IN OWNERSHIP-CONTACT DMV
10-29	CHECK FOR STOLEN OR WANTED
10-30	NO RECORD OR WANTS YOUR SUBJECT
10-31	SUBJECT HAS RECORD BUT NO WANTS
10-32	SUBJECT WANTED.ARE YOU CLEAR TO COPY?
10-33	STANDBY.EMERGENCY TRAFFIC ONLY
10-34	RESUME NORMAL RADIO TRAFFIC
10-35	CONFIDENTIAL INFORMATION
10-36	CORRECT TIME
10-37	NAME OF OPERATOR ON DUTY
10-39	MESSAGE DELIVERED
10-40	IS_____AVAILABLE FOR TELEPHONE CALL?
10-40A	IS_____AVAILABLE FOR RADIO CALL?
10-42	PICK UP OFFICER
10-45	SERVICE YOUR EQUIPMENT
10-46	STANDBY, PROCEEDING TO A BETTER LOCATION
10-48	I AM NOW READY TO TAKE INFORMATION
10-49	PROCEED TO _____
10-86	TRAFFIC CHECK-DO YOU HAVE TRAFFIC FOR THIS UNIT?
10-87	MEET _____ AT _____
10-88	WHAT PHONE NUMBER SHALL WE CALL TO MAKE STATION TO STATION CALL?
10-96	REQUEST TEST OF SELECTIVE CALL EQUIPMENT
10-97	ARRIVED AT SCENE
10-98	FINISHED LAST ASSIGNMENT

And now I give you the "Crime Codes" and their descriptions... I do not guarantee that thiese will be *exactly* the same everywhere (i.e. outside of Southern California), but you should easily be able to note discrepancies out of context...

11350	POSSESION OF DANGEROUS DRUGS OR HEROIN
11357	POSSESION OF MARIJUANA
187	MURDER
207	KIDNAPPING
207A	ATTEMPT KIDNAPPING
211	ROBBERY
211S	ROBBERY-SILENT ALARM
217	ATTEMPT MURDER
220	ATTEMPT RAPE
240	MISDEMEANOR ASSAULT
242	BATTERY
245	ASSAULT WITH DEADLY WEAPON
261	RAPE
286	LEWD AND LASCIVIOUS CONDUCT
314	INDECENT EXPOSURE
390	DRUNK
390C	DRUNK IN AUTO
390D	DRUNK DOWN
415	DISTURBING THE PEACE
415A	DISTURBING THE PEACE AUTO/S INVOLVED
415E	DISTURBING THE PEACE MUSIC OR PARTY
415F	DISTURBING THE PEACE FAMILY ROW
415G	DISTURBING THE PEACE GANG
415M	DISTURBING THE PEACE MECHANICAL OR MISC.
417	MAN WITH A GUN
447	ARSON
459	BURGLAR ALARM
459A	BURGLAR ALARM AUDIBLE
459S	BURGLAR ALARM SILENT
480	HIT & RUN FELONY
481	HIT & RUN MISDEMEANOR
483	HIT & RUN PARKED VEHICLE
484	THEFT/LARCENY
487	GRAND THEFT
488	PETTY THEFT
502	DRUNK DRIVER
503	STOLEN CAR/MOTORBIKE/MOTORSCOOTER/BOAT
504	CAR TAMPERING OR STRIPPING
505A	RECKLESS DRIVER/DRIVING
510	SPEEDING OR RACING VEHICLE
586	ILLEGAL PARKING
594	MALICIOUS MISCHIEF
901	TRAFFIC ACCIDENT,UNKNOWN IF INJURY
901K	AMBULANCE DISPATCHED
901N	AMBULANCE NEEDED
901Y	IS AMBULANCE NEEDED?
901T	INJURY TRAFFIC ACCIDENT
902	ACCIDENT, NON TRAFFIC
902H	EN ROUTE HOSPITAL
902M	MEDICAL AID
902T	NON INJURY TRAFFIC ACCIDENT
903	PLANE CRASH
903L	LOW FLYING PLANE
904	FIRE
904A	FIRE ALARM
904B	BOAT FIRE
904C	CAR FIRE
904G	GRASS FIRE
904I	ILLEGAL FIRE OR INCENDIARY
904M	TRASH FIRE
904S	STRUCTURAL FIRE
905	ANIMAL INFORMATION
905B	ANIMAL BITE
905D	ANIMAL DEAD
905H	ANIMAL IN HEAT
905I	ANIMAL INJURED
905R	RABIES SUSPECT
905L	LOOSE STOCK
905N	ANIMAL NOISE
905S	STRAY DOG OR CAT
906	RESCUE
906N	RESCUE UNIT NEEDED
906K	RESCUE UNIT DISPATCHED
907N	PARAMEDIC TEAM NEEDED
907K	PARAMEDIC TEAM DISPATCHED
907Y	IS PARAMEDIC TEAM NEEDED
909	TRAFFIC INFORMATION
909C	TRAFFIC CONGESTION/CONTROL
909F	TRAFFIC FLARES NEEDED
909T	TRAFFIC HAZARD
910	CAN HANDLE CALL
911B	CONTACT THE OFFICER
912	ARE WE CLEAR TO/FOR _____?
913	YOU ARE CLEAR TO/FOR _____?
914A	ATTEMPT SUICIDE
914C	CORONOR NEEDED
914D	DOCTOR NEEDED
914H	HEART ATTACK
914S	SUICIDE
917A	ABANDONED VEHICLE
918	MENTAL CASE (SAME AS 5150)
918V	VIOLENT MENTAL CASE
919	KEEP THE PEACE
920A	MISSING ADULT (18 OR OLDER)
920C	MISSING CHILD (13 AND YOUNGER)
920J	MISSING JUVENILE (14 TO 17)
920F	FOUND CHILD
921	PROWLER
922	ILLEGAL PEDDLING
924	STATION DETAIL
924D	STATION DETAIL/DESK
924F	FOOD FOR PRISONERS
924R	RETURN TO STATION TO FILE
925	SUSPICIOUS PERSON
925C	SUSPICIOUS PERSON IN CAR
925V	SUSPICIOUS VEHICLE
926	TOW TRUCK NEEDED
926A	TOW TRUCK DISPATCHED
927	UNKNOWN TROUBLE
927D	INVESTIGATE DEAD BODY
928	FOUND PROPERTY
928B	FOUND BICYCLE
929	INVESTIGATE PERSON DOWN
930	SEE THE MAN
931	SEE THE WOMAN
932	OPEN DOOR
933	OPEN WINDOW
949	GASOLINE SPILL
950	BURNING PERMIT
951	NEED FIRE INVETIGATOR
952	REPORT ON CONDITIONS
953	CHECK SMOKE
954	OFF THE AIR AT SCENE
955	FIRE UNDER CONTROL
956	ASSIGNMENT UNFINISHED BUT AVAILABLE FOR DISPATCH TO ANOTHER ASSIGNMENT
957	FIRE OUT ON ARRIVAL
960	CAR STOP, REQUEST FOLLOWUP
960X	CAR STOP, EXPEDITE FOLLOWUP, DANGEROUS SUSPECTS
961	CAR STOP, NO FOLLOWUP NEEDED
962	SUBJECT ARMED AND DANGEROUS. CLEAR TO COPY?
965	TAB FOR INTELLIGENCE UNIT. FULL FI
966	SNIPER ACTIVITY
967	OUTLAW MOTORCYCLE MOVEMENT
968	REQUEST RECORD CHECK OF A PERSON
970	ILLEGAL SURFING
971	BOAT OVER
972	BOAT SPEEDING
973	SWIMMER ON BOAT
974	BOAT ADRIFT
975	WRECKAGE ADRIFT
976	OIL SLICK
977	CHECK MOORING LINE
978	VESSAL AGROUND
979	VESSAL SINKING
980	RADIOACTIVE MATERIALS PRESENT OR INVOLVED
981	NEED RADIOLOGICAL MONITORING TEAM
982	BOMB THREAT AT _____
983	EXPLOSION AT _____
995	RIOT OR MAJOR DISTURBANCE
997	OFFICER NEEDS ASSISTANCE FROM OWN AGENCY UNITS ONLY. URGENT
998	OFFICER INVOLVED IN GUN BATTLE
999	OFFICER NEEDS HELP. ANY UNITS RESPOND. EMERGENCY.

Next I will list the "Handle Codes." These codes tell those scumbag law enforcement idiots how to handle a particular call...

NO CODE	HANDLE CALL IN ROTATION
CODE 1	ROUTINE. TAKE THIS CALL NEXT
CODE 2	URGENT. EXPEDITE, BUT OBEY ALL TRAFFIC LAWS. NO RED LIGHTS/SIREN.
CODE 3	EMERGENCY. PROCEED IMMEDIATELY USING RED LIGHT AND SIREN.
CODE 4	NO FURTHER ASSISTANCE NEEDED
CODE 4A	NO FURTHER ASSISTANCE NEEDED, SUSPECT AT LARGE IN AREA.
CODE 5	STAKE OUT. OTHER UNITS STAY AWAY UNLESS ORDERED THERE IN RESPONSE TO CALL.
CODE 6	OUT FOR INVESTIGATION
CODE 7	OUT OF SERVICE TO EAT
CODE 7B	OUT OF SERVICE TO EAT AT HOME
CODE 8	FIRE BOX PULLED
CODE 9	JAIL BREAK
CODE 12	PATROL YOUR ASSIGNED DISTRICT AND REPORT EXTENT OF DISASTER DAMAGE.
CODE 13	ACTIVATE MAJOR DISASTER PLAN TO PERFORM MAJOR DISASTERS DUTIES.
CODE 14	RESUME NORMAL OPERATIONS (USED ONLY WITH A CODE 12 OR CODE 13)
CODE 20	NOTIFY NEWS MEDIA
CODE 20D	REQUEST DEPARTMENTAL PHOTOGRAPHER.
CODE 99	EMERGENCY SITUATION. EMERGENCY BUTTON IN MOBILE UNIT HAS BEEN DEPRESSED. NO VOICE CONTACT.

If you don't have a police scanner, get one! They are a helluva lot of fun! Let us now go right into the next topic of discussion:

HOW TO PICK UP CELLULAR PHONE CALLS ON YOUR TV SET!

Cellular phones occupy 824-848 Mhz (mobile) and 869-894 Mhz (base). FM is used and channel spacing is 30 Khz. Mobile/Base spacing is 45 Mhz. These frequency bands were formerly occupied by UHF-TV Channels 72-76 and 80-83+, but they were freed up for the cellular band because no one used (or ever used for that matter) these channels. One would think that your TV be able to pick up these signals. Well, not only is it possible, but here is how to do it: Connect an antenna to the UHF terminals of a TV. If a UHF antenna is not available, just use a piece of wire about a foot long with the ends connected to the two UHF terminals, forming a loop. Turn on the TV and turn up the volume. Slowly tune around channels 80 and 83. Occasional audio should be heard, but because the TV audio section requires a 4.5 Mhz signal, audio will be heard only when two cellular channels about 4.5 Mhz apart are active. A second TV (assuming higher local oscillator and about 45 Mhz IF) could provide the necessary hetrodyne so that the first TV can detect a single incoming signal.

a.Tune the first TV (with UHF antenna) to channel 82 (80-83).

b.Bring the second TV as close as possible to the first and slowly tune it around channel 75 (72-76), until audio is heard...or

c.Retune by small increments...set the first TV, then sweep the second etc.

...and that's all there is to it! If it doesn't work for you, keep experimenting, slowly changing the tuning on the two TVs. If you "try everything" and it still doesn't work, then you are definitely doing something wrong! Ask someone who is familiar in radio electronics (a HAM radio operator is a good bet) to explain this to you or to help you if you don't quite follow the above terminology. Next up, I'll give you some ideas on what to do when a cop pulls you over...

RULES FOR THE TROUBLED MOTORIST

1. If pulled over, get out of the car as soon as the car stops. This will take away the opportunity for them to give you a seat belt ticket.
2. If carying drugs. Pull over as soon as you see them. Get out of the car and start running. Never stop and "hide" keep on running until you are a safe distance away. Call a friend and have them pick you up. When you get home or to a pay phone, call the police station and report your car stolen. that will eliminate any chance of you getting busted and they will freely give you your car back.
3. If intoxicated(drunk). Run like in rule #2 but when you get a safe distance make yourself through up. this will get some if not most of the alcohol out of your system. Call the police and report your car stolen and then wait until the next day to pick it up. Always leave the keys with the car. Then you can say you left the keys in the ignition and you went in your house to take a nap. When you wnet outside your car was gone.
4. If you do get busted, don't say "ANYTHING". Like they say, anything you say can and WILL be used against you in a court of law.
5. If you are forced to take a breathalizer test, they will tell you to blow harder. They can't squeez your lungs, so blow as soft as you can!
6. If you do drink and drive, smoke cigarettes. The tar from the cigs will coat your lungs and has reduced breath tests by as much as 50%.

Finally, I thought you might find this interesting. It is loosely based upon something I found by some Subgenius a while ago... enjoy:

DEALING WITH JEHOVAH'S WITLESSES

It's saturday morning, 10 AM. I'm watching Japanese porno cartoons on my VCR when the doorbell rings. Leaving the TV, I go into the hall and look out. There is a middle-aged black lady standing at the front door with a bible in her hand.

Jehovah' Witlesses.

OBOY!

I leap into action. Quickly donning a camo jacket, black beret and dark sunglasses, and grabbing my battery-powered MP5k water machine pistol, I run to the front door. They're still there. Good. I fling open the door.

Me: WHAT DO YOU WANT?!

JW: Good morning, sir-

Me: I KNOW WHAT YOU WANT! YOU WANT MY SOUL! WELL, IT'S TOO LATE, DO YOU HEAR? I'VE ALREADY SOLD IT!!!!! (manalacal laughter)

JW: But-

I slam the door, and pick up the mail. Looking up, I see that she's rooted to the spot. Laughing maniacally once again, I spray the door with water. With a gasp, she disappears. With any luck whatsoever, I'll never be plagued by those idiots again.

I should mention the camo jacket was "Urban Camo" (various black, white and grey splotches). Alas, the MP5K water pistol is in Water Pistol Heaven after it dropped on the floor; however, I have a nice "Bullpup" model loosely based on a Lazer Tag StarLyte which is covering my ass, as it were.

A few basic principles to remember here:

1) These are essentially decent (but woefully misguided and, in all probability, none too bright) people out to Spread The Word Of The Lord. Physical assault is right out of the question; even squirting water on them is RIGHT OUT.

2) If you're feeling masochistic, you MAY wish to attempt to reason with them and try to refute their arguments. This is easily as productive a use of time as pissing up a rope. They have their faith; their faith is strong; therefore, they are right and you are wrong. Don't bother.

3) As with other organisms, JWs react in a Pavlovian manner to external stimuli. If you're polite to them (even to the extent of saying "Not interested, thank you" and firmly shutting the door), they have experienced a pleasant encounter with a fellow human being and, who knows, a future recruit. If, on the other hand, you walk up to the front door stark naked and invite them to a Black Mass in the basement, fondling your genitals all the while, chances are they will react with disgust and not bother you any more.

4) A continuation of 1): As a rule, JWs tend not to be the Charismatic Saviour type. Once you've scared them off once, they tend not to return. In a way, this is disappointing, as I haven't had a chance to vent my spleen at a Jesoid in public as of yet.

With this in mind, here's a list of suggestions on dealing with JWs. With imagination, you can come up with more, I'm sure...All of these gambits assume you've been waken from a sound sleep on a Sunday morning, are somewhat unready to deal with strangers on short notice, have some means of ascertaining that you are in fact dealing with door-to-door religious fanatics and have prepared to one extent or another.

1) The Paramilitary method. As described above. A good variation would have you coming to the front door munching on a large piece of meat impaled on a "Rambo" style knife. For extra effect, offer them some. The Paramilitary method can either be played screaming style or in a low, intense, "I just flew back from the Ho Chi Minh Trail and BOY, are my ARMS TIRED!!" sort of voice. Think Jack Nicholson.

2) Out-rank them. Have a copy of the Book of the Subgenius handy. Read selected passages from the Economicon. Point out some of the more bizarre art and claim to have witnessed the Fighting Jesus tear himself OFF the cross and start beating the Romans over the HEAD with it.

3) Open the front door bearing a boom box on your shoulder. For best effect, you should play Devo, "My Way" by Sid Vicious or "Go To Hell" by Alice Cooper.

4) Invite them to an orgy (variation on 3), above). Same wardrobe.

5) While physical assault is out, verbal abuse is perfectly acceptable. Dog them down the block shouting that they support Nazi terror in the Vatican, that a JW daycare center was shut down under suspicion of child abuse, that they're in league with both Lyndon Larouche AND the Queen of England to flood Kennebunkport, Newport AND Cape Cod with illicit heroin, Thorazine and adrenochrome...use your imagination.

6) Using a pay phone and a false (but plausible) name, call 911 and tell the operator there are people ringing doorbells and trying windows, doors and locked cars. The boys in blue will do the rest, particularly if you sound desperate.

Like most other fanatics, JWs tend to regard adversity as spiritual exercise. I say, let's help them exercise their spirituality to the fullest and BEYOND.

Well, that is it for this issue! Until next time-- stay free!

-------*Jolly Roger*

MUSICAL NOTES

THE NATION OF ULYSSES

August 19 at Jabberjaw by Martin Wong

The Nation of Ulysses are a D.C. band with an attitude and an agenda. Check out the packaging on any of their releases, and you'll find blueprints, schedules, and case histories detailing their efforts to conquer America through guerilla tactics and music. But like William Blake's later verse, it's hard to tell what's symbolic, what's real, and what's fiction in the Nation's product. Of course, their music is the key to figuring out what N.O.U.'s all about. My mission at Jabberjaw: to find out if they're for real. on a wicked hot Wednesday night, Jabberjaw was packed early by a throng of the converted and the curious, all anxious to see "America's Most Sassy" perform their newest songs. (N.O.U. received Sassy mag's official seal of approval.) I was simply expecting a good hardcore band--that, they are not. The Nation, with their somewhat jazzy sound and loaded lyrics fall beyond the well-trodden hardcore boundaries. But they didn't convince the crowd with their lyrics and rhetoric--the vocals were buried like bones in La Brea. Instead, the well-scrubbed upstarts did the job with nothing but an unpredictable and powerful beat. If their energy could be harnessed, there would be no nuclear power plants on the face of the earth. This writer's mind boggles at the notion of how they must have put out as a five-piece band. But N.O.U. don't just play hard (the singer found himself on a teetering monitor more than once); they play well. Like the revolutionaries they are purported to be, they display inspiration and integrity, with a unique sound and an honest delivery. Yes, the Nation of Ulysses is for real. Dig the Nation now, before they blow up or fizzle out, as all good radical groups do.

FLIPSIDE 15th ANNIVERSARY CELEBRATION

August 22 at Jawbone Canyon by Bob Cantu

It was the wildest party of the summer and I just wish I could remember more of it. Let's see..... It was windy. The sound crew was really on the ball..... Babyland, Anus the Menace, Dirt Clod Fight, Sandy Duncan's Eye, TVTV$, Paper Tulips, Pop Defect, Red Aunts and This Is Edwin all played and were great.... There were camp fires.... The Ben Is Dead crew was there.... And I seem to remember that Burgess Meridith was there too..... And he was holding a talking baby chimp!

BUTT TRUMPET at Raji's - Photo by Katz

JONATHAN RICHMAN, POSSUM DIXON

August 24 At Raji's by Bob Cantu

Even though I have a lot of respect for the Modern Lovers, I really wasn't expecting much out of Jonathan Richman. I figured it was an old story, y'know. A burned out, washed up visionary gets left in the dust while his former bandmates find fame and fortune in big time mainstream acts (namely the Cars and the Talking Heads) and ends up hacking out a living playing his old tunes in seedy little dives, just because his music was way ahead of its' time. It's a crying shame but it happens all the time, right? Well, wrong actually, in this case. This was one of the best shows I've seen all year. Richman, all alone with his guitar, played a compelling blend of rock, country and Hawaiian (yeah, really!) punctuated with some brilliantly funny lyrics. He thoroughly held the attention of the packed house and elicited audience participation as he good naturedly mocked his band's old image and even took a few stabs at the Velvet Underground. (And I swear, it seemed like after every song he was turning his guitar down instead of up!) So, my advice for the day is blow off the Sex Pistols reunion and go see Jonathan Richman. And before I forget, Possum Dixon (a little more restrained than usual) were the perfect opening act for this eclectic evening.

STINKERBELL, BUTT TRUMPET, SUPERKOOLS

September 6 at Raji's by Ed O'Brian

Got there late and missed the opening sets by DICKTIT and THE FIXTURES, my friend Saverio said that DICKTIT had a guy in a tu-tu, so I guess I missed that. Oh well...BUTT TRUMPET played a hot set of their raunchy, mutant, in your face "Butt Rock." Catchy songs, twisted lyrics, a maniacal lead singer, and I love the duel turbo exhaust bass players, especially the fuzz bass! Watch these guys (and gals), they're worth going out of your way for. SUPERKOOLS were great, good songs and tight musicianship, as usual. Go see 'em if you've been living under a rock, cuz you're missing out! Up next were STINKERBELL, sort of a main event for me. I'd seen 'em the night before at Coconut Teaszer, and they'd completely won me over with their Texas slang and punk rock attack. Tonight was a lot looser, possibly because they were a lot drunker (duh...) and I loved every minute! Two minute song blasts interrupted by beer chugging contests and audience abuse. "We drove all the way out here from Texas," slurred the bass player, "And one of you cheap motherfuckers better buy us a beer!" Two minutes worth of punk rock, and more crazed stage antics. The evening was capped off when BUTT TRUMPET stormed the STINKERS' stage for a brutal disco funk workout. Something about taking it up the butt, I think. Vadge from the DWARVES slammed into the drums, knocking the whole kit over in true DWARVES fashion, and I had time for just one more beer...

SEVEN LEAGUE BOOTS

September 8, On a driveway in Van Nuys by

Are you sick and tired of paying five or more bucks to be locked up in some crusty hellhole just to see some band that you've seen dozens of times before? If so, you should've been at the driveway on Bessamer Street in the industrial part of Van Nuys (for lack of a better name), where four bands and about fifty people gathered for a free show on a cool, starry Tuesday night. One of those bands was Seven League Boots. In case you don't know, Seven League Boots is Bobby Sullivan's new band. His voice is still passionate and his lyrics still matter, but if you're looking for "Soulside: The Next Generation," the Boots aren't for you. The Boston-based Boots play a sophisticated blend of punk and reggae. However, unlike Bad Brains, who pushed both either genre to its limit, Seven League Boots craft both elements into a consistent style, sacrificing neither edge nor rhythm (except for the frighteningly inane "Red Hot Mama from Louisiana"). As a result, their sound is at once refined, relaxed and--most of all--unique. There's simply no one else like them. Of course, precept means nothing if a band can't perform, and, live, the Boots have yet to disappoint me. Framed by a chain-link fence and barbed-wire to their right, and a garage door stenciled "NO PARKING" to their left, Seven League Boots worked the Valley crowd with a refreshing dose of balls, brains, and sincerity. Sullivan grooved throughout the set, as the band appropriately swayed, sprang, and sweat through each song. The aweinspiring beats of older songs like "Man about Town" and newer ones like "Pick and Choose" unhinged even the most jaded punks, and by the time the Boots closed with the amazing "Wisdom 9:15," all pretensions were gone and all feet were moving--or at least tapping. When the hour-long set was over, I had no regrets about donating paper money and a handful of bubble gum to the band, and wished them a good, safe trip back to Beantown. The three other bands (Evergreen, Driftwood, and Casper Spook) were spirited, but a little green for my taste. Although each band had redeeming qualities, none demonstrated the personality, presence, or polish that Seven League Boots emanated so effortlessly. Still, playing with bands like the Boots may supply ample inspiration for them to develop into something equally special.

SUPERCHUNK

September 12 at the Che Cafe

Other bands may play grungier, funkier, harder, or more political music, but SuperChunk can't be beat for straightforward and solid song writing. Heavy, but not plodding. Catchy, but not trite. SuperChunk may be the best band in the world. On a Saturday night in San Diego, they were. There, the Chapel Hill four-piece blew the organic doors off the Che's politically-correct hinges with a compact set of three-minute masterpieces. Like their songs, SuperChunk are intense and genuine. Superchunk's focal point, Mac, is of a rare breed. He's friendly without being fake or condescending. He sings and plays guitar without being boring. And, he's got what all the plastic surgery, voice lessons, and P.R. in the world can't buy: charisma. The band isn't bad, either. They're awesome. From their first song ("Seed Toss") on, Superchunk were tight enough to make sense and sloppy enough to be real. During tunes like "Fishing," "Cool," and "Breadman" they moved, sweat, smiled, and motivated the sleepy crowd to do the same. They even encouraged the mostly-college aged fans to think--about the recent hurricanes, the upcoming election, and the State of Things as a whole. Can one ask for more in a band? I think not.

LEAVING TRAINS, CLAWHAMMER

September 12 at Al's bar by Bob Cantu

By now everyone should know what a powerful live act Clawhammer are, so I won't

bother to reiterate the obvious except to say that they leaned heavily on new material and probably have one hell of an album brewing right now. Now, about the Leaving Trains..... Falling James ought to be named "Man of the Year". When you think of everything the guy's been through, the constant band break-ups and reformations, a failed marriage, being banned from nearly every club in L.A. ..... and he still has time to campaign as a write in candidate for the Presidency. And I ask you, could Bush have written "Temporal Slut"? Is Clinton in touch with his feelings enough to deliver anything as poignant as "Dude the Cat"? I think not. But, seriously the Leaving Trains ARE back, this time with Dennis Carlin again on drums and a brand new bass player. The onstage nudity is gone, but so what. "Naked-core" is passe anyway.

BIG DRILL CAR

Sometime in September at Bogart's by Martin McMartin.

Big things are happening for Big Drill Car and deservedly so. Just call me McNostradamus, 'cause I saw it comin' a mile away. Not a ticket to be had anywhere in the whole goddamn mall. (Yes, actual punk rock in a mall) for this very sold out hometown show. I know these guys are a hair away from hugeness, 'cause I seen them a gillion times in Long Beach over the last three years, yet tonight I walk through the mob and don't recognize a rockin' soul. Not one. Who are these people and why are they putting all this distance between me and my favorite local band? Just kidding, the more the merrier as these things go, but since when do skinheads look for kick (literally) at a Big Car Show? Let's smile and shake it, bruthas! The big news is that Big Drill Car has left Cruz Records for I'm not sure what, replaced longtime bassist Bob Thompson, and lead singer/goofball Frank Daly busts out with rhythm guitar now, allowing lead manly guitar dude Mark Arnold to fly high. This man is the key. His tweaked out leads accent whatever punk love jive Frank's layin' down on vocals (what are these songs about, anyhow?) making like some kinda speed freak call and response thingy. It make me shake my head and yell every word and I don't care who's watching. The new bassist looks like a happy leprechaun, and once he loosens up and digs on solid drummer Danny Marcroft groove, these guys will be over the top. With the right production the new tunes should explode when they lay 'em down, so get with the new LP when it hits the racks if you're not yet enlightened. All praises to me for callin' punk rock winners years in advance, yessir.

15 MINUTES: A NIGHT OF INSTANT GRATIFICATION

September 17 at Al's bar by Bob Cantu

A while back at the old Gaslight, there was this great concept put on by Katie Childe and Debbie Patino called the "Seventh Day" where members of local bands used to play acoustically and the atmosphere was very casual and cool. The concepts been revived, this time by Al's Bar's Thursday night booker Naomi, who presented 15 minute sets by 11 scheduled acts. Those who arrived early were lucky enough to catch "Man of the Year" Falling James solo with his guitar doing "Transposing Heat"; poetry by the Bittersweets (Iris Berry & Debbie Patino backed by Rob Zabrecky); acoustic Backbiter, highlighted by Bob Lee singing "Pictures of Lily"; Johnny Hickman, Holywater, Possum Dixon, Texacala Jones, the Wild Stares and Black Market Flowers. A varied bill with quick set ups. All in all, a job well done. This is the kind of thing I'd like to see more of.

RED AUNTS, POP DEFECT

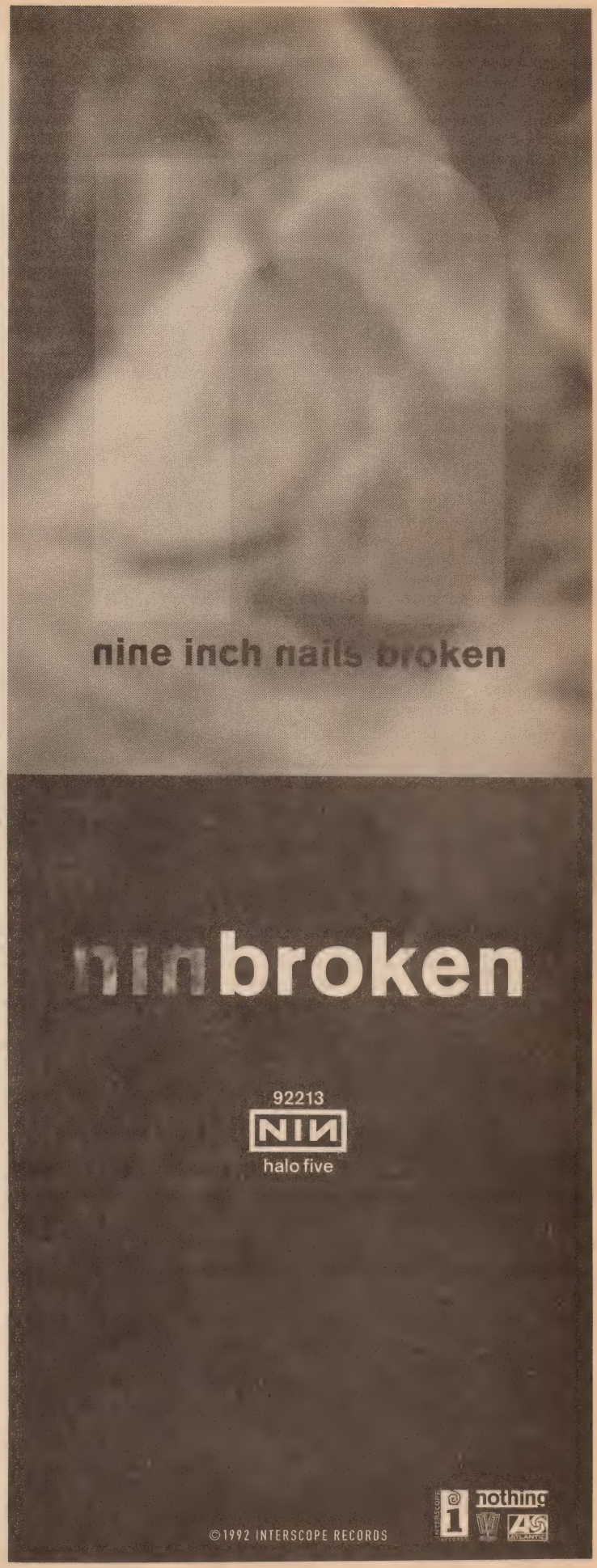
September 19 at Favorites, Las Vegas, Nevada by Bob Cantu

I would compare Pop Defect in Vegas to having beer and Rice Crispies for breakfast: It's not recommended for the weak! Somewhere within a day/evening/morning of gambling and merriment, Pop Defect and the Red Aunts actually played a gig at this little off the strip club called "Favorites". This place has a nice setting, the stage is located BEHIND the bar, so you have to belly up to see the bands up close. Pop Defect played a strong set and did all of their "hits" (now available on the album/CD "Punch Drunk") and a slightly inebriated Charlie Hutchinson joined the Red Aunts on a twisted encore medley of the Aunt's "Rock 'n Roll World" and the Sonics' "Strychnine". The Red Aunts, by the way, have come a long way since they formed last summer and certainly have transcended any notion that they are a mere novelty side band for Clawhammer guy Jon Wahl. They're a real band, alright. With a sound all their own and enough rockin' material for a hot album. Hope to see it happen soon.

FACE TO FACE, ADZ, DI

September 22 at the Cathouse by Ted

Never been to the "World Famous" Cathouse before and never had a reason to, until now. Punk rock night with one new and two old bands. What a night. First of all, I could tell this was an 18 and up club because of ignorance of the people taking part of the slamming festivities of the night. Get this: during Face to Face the pit was going CLOCKWISE not counterclockwise, like every true punker knows a pit should go. Not only that, the audience was full of assholes who had to punch everyone in fucking sight. I don't mind people slamming and having a good time, but proving how "macho" you are by swinging at people who chose not to do whatever everyone else is doing is totally fucked. Can't people think of anything new and different to do to get into the music? I mean, come on! They fucking slam like this at Bon Jovi concerts! (Not that I've ever been to one, but I've seen it on MTV). Just once, could we have a pit where everyone dances like the couple in "Wild at Heart"? Or disco dancing? How about slow dancing? Another throwback to the early 80's was when I noticed a bunch of huge skinheads harassing anyone who had long hair! It really makes me wonder if over 21 shows are the way to go. When I saw ADZ the last time at Raji's, skinheads were asking me to square dance on stage with them, not trying to bash the head of anyone who was different. Face to Face also played with ADZ at that Raji's show and blew me away. Unfortunately, I was so drunk that I forgot their name and was afraid I'd never get the chance to see them again. Luckily, here they were opening for ADZ again and it was worth the $10 cover charge and the assholes running amok to re-discover this band. Energetic, uplifting pop-core with great hooks and melodies played at a furious pace. Look for them. ADZ are actually the Adolescents in disguise, with two new members. Their sets are a mixture of their first album and all new material, and a whole shitload of fun. Dukey Flyswatter from Haunted Garage joined them onstage for a re-worked version of "Amoeba", entitled "Joque Coustou". Of course, no one there knew the song and just stood there with blank stares on their faces, since the song wasn't fast enough for the crowd. Same thing when they played "Search and Destroy". Whatever. By the end of ADZ's set, I was so disgusted and fed up with everybody that I had to leave. Not only that, I ran out of money and couldn't afford any more beer.



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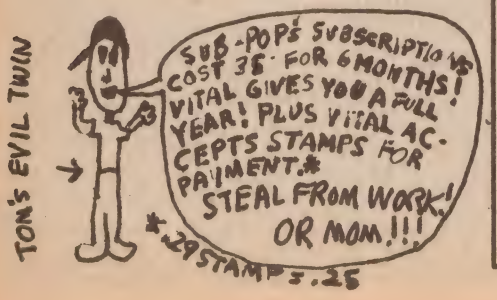
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APPLEKORE, STICKY FINGERS
September 25 at the Fullerton Hofbrau by Dead-Ed
Well, how do I review this show? I guess I'll just have to jump into it and see where it goes. First band is Sticky Fingers. Never heard of them and emphatically wish I never had!!! These guy fully base their existence on the Rolling Stones. Ok, you guessed it, they're a "tribute" band. Please guys, stop performing before the real thing contracts hit men and sends them after you. Life is precious, even yours.

Now onto the positive things in this adventure called life. Not everything "good" comes from L.A. because Apple Kore is from Corona. These guys really amaze me. The flu was making its rounds through the band members and they were still as energetic as they usually are. The Rolling Stones wannabes really made tracks when they came on. (It was fantastic!) The style of punk rock these guys play is so interesting. A mix of rap, reggae (speeded up Bad Brains?) and good old fashioned hard punk rock. Their lyrics cover everything from freeway gridlock to work place politics. The band is coming your way and they can't be stopped. By the way they're really good too. A west coast tour is about to be started from Southern California to Seattle Washington and everywhere in between. Look out for them! The Hoffbrau brews its own beer too!!

THE HUMPERS, VERMIN FROM VENUS
September 26 at Favorite's, Las Vegas, Nevada by Martin McMartin.
Las Vegas. Las fuckin' Vegas. "Lost" Vegas. "Luv" Vegas. Rock fantasy weekend for sure. The best thing about this town is that it doesn't quit until your body or money gives out. Sin is in, and we were just the caravan of ten punk rock a-holes to test the wonders of the amazing human body. Sleep schmeep. We left this town with one good brain between us. My favorite part is when your eyes glaze over, jackpots dancing in your head, and your jaw drops down wide open like your retarded little brother when he watches back to back reruns of Charles in Charge on the tube, sittin' about a foot away from the screen. Now, I've had my own personal ups and downs with the Humpers over the last year (chick related, what else, duh), but fuck it, I don't wanna marry these losers, I just wanna rock n'roll Thunders/Stiv-like, dig? Right now nobody's doin' that better than the Humpers. Their new improved chemical diet (who need food?) has made the boys lean and mean, and that goes double for their awesome 30 minute set full of in your face anthems. Jeff Fieldhouse is a guitar god, hopelessly obscured in a band that gets no respect, seemingly destined to open for waaaaay less talented local acts around LA. Maybe he should grow tits or somethin', I dunno. For proof check out their set starter/riot inducer "Hey Shadow" just out on Lee Joseph's Dionysus Records and come out and shout along to crowd pleasing lines like "SHE'S A WHORE NOT YOUR GIRLFRIEND!!!" Singer-jester-psycho Scott "Why's our beer cut off?" Drake got a little too engrossed in his whole spazzo front man thing, which, while not only distracting me from video poker, also caused the wipe-out of a phone, credit card machine, and beer mugs which some rocket scientist perched precariously close to the stage. (What could go wrong?) This incident, along with a few good natured verbal jabs at opening band Vermin from Venus, put the local kids on needles and pins. Vermin from Venus had some shining moments, combining a battery of LA punk rock cover classics with tough original material that brought to mind the DK's and our local boys, the Fixtures, who by the way are at least as good as the Didjits but lack the "hip" label appeal that makes for that mindless bandwagon following, but that's a whole other tirade. One of the guys in Vermin from Venus puts out an amazing Betty Page 'zine that's worth whatever it costs. (See address below?) Anyhow, the Humpers shredded and spouted enough hatred to land us a nice big invitation to get our asses kicked. Whoops! It mad us sooooo mad we felt we had no choice but to immediately invite all our new Vegas friends back to our casino to drink cheap beer. That'll show 'em. After endless "aw shucks" negotiating, all was once again right with the punk rock world. Write cool cat Darren Wells, who runs Behemoth Records (PO Box 27801, LV, NV, 89102) if you wanna check out some good records and maybe see if he'll book your outta town band.

HAMMERBOX, THE FLUID, MUDHONEY, L7, RED HOT CHILI PEPPERS AND MORE
September 27 at the Hollywood Palladium by Ted
I fucking hate the Palladium, but since this was a Rock for Choice show and the Fluid were playing, I just couldn't pass this up. What's great about these Rock for Choice shows are not only is it supporting a good cause, but they also expose a couple thousand people to some bands that would not normally be able to play such a place. The only real complaint I have is that the Red Hot Chili Peppers were added to the bill a week before the show. That's not so bad in itself, but while walking around outside I began to realize that this was no longer a Rock for Choice show, but a Red Hot Chili Peppers concert. Hopefully some of the kids coming here got something more out of it than seeing a RHCP show. Every band was really cool. I've heard many different comparisons of Hammerbox and not one of them has hit the mark. My friend Kate described them best as a "punk rock Mary's Danish". The Fluid were up next playing a rocking set. Surprisingly, the sound was actually OK tonight. Lead singer John came out wearing lingerie, something he feels he has to do when the Fluid plays LA. Fucking cool. I think every guy band who plays one of these Rock for Choice shows should wear women's clothing. Courtney Love came out next playing a couple of solo acoustic songs, including "Doll Parts" which I happen to think is really good. Exene Cervenka played an acoustic thing after that which was interesting. Mudhoney rocked the house in a big way. They were unannounced and played a long set which was made up of most of their new LP and a couple covers thrown in at the end. They were fucking hilarious as Mark Arm pretended he was at the fucking Coliseum introducing each song as "a NEW song off our NEW album!!". L7 also ripped, playing songs from their last two albums. This didn't last too long as Joan Jett raced onstage during "Fast and Frightening" to add yet another guitar to the mayhem. Then they all played a metallish version of "I Wanna be your Dog" which came as a total surprise. Well done. After that they jammed some more on two Joan Jett songs and finished off the set with "Cherry Bomb" from the Runaways. Very energetic and powerful, and I had to chuckle to myself when I heard that they were going to jam together because I always thought that "Pretend We're Dead" sounded similar to Joan Jett. The audience was completely satisfied and it was like anything after this could've just been anti-climatic. I decided to stick around for the RHCP, and wasn't disappointed. I guess they had some problems after the first song or so, and the house lights went on and the band played about four songs. Never seen them before, but I was impressed. The only bummer was since the lights were turned on, we could see all these long haired yo-yos running around with no shirts on. But whatever, they rocked.

SEVEN LEAGUE BOOTS in Van Nuys...

ROCK FOR CHOICE: FLUID, MUDHONEY, L7, RED HOT CHILI PEPPERS
September 27 at the Hollywood Palladium by ?
I would have to agree with what Donita Sparks said on stage

during L7's set, "There hasn't been a show like this in a long time." And indeed there hasn't. The Fluid, Mudhoney and L7 all played amazing sets. In between acts Exene and Courtney Love performed a couple of songs each. A chorus of boos followed Courtney's introduction and undaunted, she sang "Penny Royal Tea" and "Doll Parts". The boos were drowned out by applause when she was finished. (Thom will be eating humble pie over that one.) Probably the most exciting moment came when L7 jammed with Joan Jet on four songs: "I Wanna Be Your Dog", "Bad Reputation", "Cherry Bomb" and "I Hate Myself For Loving You". Since L7 has carried the attitude and the sheer rocking essence of the Runaways into the post-feminism 90's (adding their own distinct spirit along the way), the sight of Donita, Jennifer and Joan all "head banging" on stage was an exhilarating moment. (I guess this is a "Great Rock Moment" in history. Anyway, I totally forgive Joan Jet for making a movie with Michael J. Fox!) It was cool that the Red Hot Chili Peppers played, I guess. They've got an infectious CD out that you can't help hearing 'cause it gets played in every bar and nightclub in Hollywood and they're nice folks for playing this benefit.... but their fans are largely shirtless morons who probably won't vote anyway. At least their money is going to a good cause.

GRAHAM PARKER (and the Small Clubs), LUCINDA WILLIAMS

September 28 at the Henry Fonda Theater by Pooch

Miss Williams and band showed, once again, that good looks and pipes, tunes, and musicianship don't necessarily make for an exciting live show. She seems likable enough, so if you're at all into her country-pop styling, satisfy yourself with her new "Sweet Old World" cd. Lots of albums, five record labels, and tons of great press have still not made Graham a household name. The unlikliest of pop heros, this writer's first half of his set consisted of songs from his catalogue, up until the present; in chronological order. From "Nothin's Gonna Pull Us Apart" to "A Brand New Book," he showcased his ability to see many sides to issues and stories; something less talented, and far more successful tunesmiths would never attempt. The second part concentrated on his new "Burning Questions" Capitol release. After seeing Springsteen the other night, it was a relief to witness an artist who cared for his audience by talking to them, and not milking their adulation dry. Mr. Parker's band overcame their six days of practice (& one gig) to offer egoless support. Though his new songs are wonderful (especially "Long Stem Rose"), he could've dropped a couple and added some well-known oldies for the small, but enthusiastic faithful. And why didn't he play the "small clubs" instead of theaters of this size? Still, it's always a pleasure to see someone who obviously needs their art, like Graham.

BIKINI KILL

October 4 At Jabberjaw

As Bikini Kill's singer Kathleen would have us believe, humanity is divided into two fractions: girls and date rapists. From the Riot Grrrl perspective, mankind (with the exception of the band's lone male member Billy), can only be perceived as a threat with its' brains squarely centered in it's collective crotch. Now, I like the idea of the "Girl Core" thing and I believe their fanzines are a great means for spreading information and "Girl Revolution". What I can't hang with, is the absolute separatism under which they're pursuing the establishment of "Girl Culture". I suspect that the on stage attitude is designed to make the boys in the audience feel as isolated and excluded as girls do their whole lives growing up. (Lyric sheets were dispensed for free after the show but to girls only.) I wanted to like them, but the whole thing was a great big turn off. More than anything else, they reminded me of the Ellen James Society in John Irving's novel The World According to Garp. Incidently, Bikini Kill had some catchy songs and Kathleen had an effective voice and stage presence.

Kathleen of BIKINI KILL at Jabberjaw - Photo by Bob

OILER, PUSSY WILLOW, BIKINI KILL

October 4 at Jabberjaw by Thom

First off, I would like to tell the world that I do not think that there are exceptions to my theory that OILER can outshine ANY other band that is on the same bill as they are. This night was no exception! This band is rapidly developing into one of the best bands in the fucking world! Mixing gobs of talent with a unique arrangement of instruments (Beth's truly haunting vocals, a live drummer with Beth's bag-o-noisemakers and an oil drum, fucked up, distorted guitars and heavy bass) with awesome songwriting, a flair for the improv, and true, sincere punk rock anger and aggression adds up to an unbelievable live experience. Why they opened for PUSSY WILLOW is my only question-- PW blew chunks all over the place. Simple (not by choice, but by lack of talent) monotonous tribal banter with weak vocals and no real stage presence whatsoever. Fuckin' yuk! Now, let's discuss BIKINI KILL: Firstly, I planned on interviewing them, but *changed my mind* for the following reasons: A) Their attitude sucked immeasurably towards the people that honestly were their fans (including myself). B) I don't know what kind of crusade they are on, but no band that goes around slamming and diatribing any group of people gets my attention other than a gesture of flatulence in their general direction. And, C) They were so self-righteous that it looked to me as if they turned off the whole crowd. Musically, they were a huge letdown live, as well. I don't have any problem with gay people, either. To each their own. Let me put it this way: FUCK YOU for spitting in the faces of the people who came out to support you. FUCK YOU for your bigoted reverse-sexist comments against men. FUCK YOU for putting your hand in front of your face (Kathleen) when I was trying to get a fucking photo to possibly print in this zine! FUCK YOU for your bullshit attitude (Kathi) to [name withheld] when she was only trying to offer you a place to stay (her fucking HOME) in San Francisco! You're ALL hype! I seriously DOUBT that your next "tour" will be anything important AT ALL. I've talked to a lot of people after the show, and you have most definitely lost MOST of your fans here in L.A., including me. Cutting your own fucking throats! And don't think I didn't hear about how you FUCKHEADS were slamming FLIPSIDE as well-- a magazine that, until now, has only praised you. Again, I must stress: FUCK YOU!!! And SUCK MY LEFT ONE you fucking assholes!

SHAKESPEARE'S SISTER, MISS WORLD

October 4 at the Roxy by Pooch

So I dug the Miss World advance cassette and thought I'd catch 'em live. Ex-Pretender on drums, vocalist with a Bowie fixation (no surprise), figure I've seen worse. Get settled in the crowded, cramped Roxy and watch people watch Axel and co. watch the bands. Miss 5-piece World rocked, with Jonathan Perkin's humorous lyrics audible over the driving rhythms. Quite a shame he had to read them from a piece of paper...tsk, tsk. They also didn't need the ringside girl with the puny placards between songs. But I'd rather a band be campy than cloistered, and these guys delivered. Shakespeare's Sister (Morrissey/ Virginia Woolf reference) entered with show-biz intro; donned in black, with sloppy lipstick and white-face ala Robert Smith. The two female leaders (Siobhan-ex Bananarama...short, mid-range voice/ Marcella, nee Marcy Levy- ex Eric Clapton, etc....tall, high-pitched) had a loose, active stage presence, playing off each other vocally, and personality wise; in an almost angelic/ demonic contrast. They used the theater's lights, strobe, and even disco ball tastefully to punctuate the moods and sections of their songs of strength and passion. I had to like this sextet (4 girls, 2 guys) 'cause, not only did Marcella execute a near-perfect Yma Sumac solo, but they encored with T-Rex's "Hot Love." Appropriately, the sound of Ethel Merman warbling "There's No Business Like Show Business" escorted us out onto the neon-lit sidewalks of the Sunset Strip.

KITCHENS OF DISTINCTION, KINGMAKER, BLEACH

October 11 at the Roxy by Pooch

What a great room in which to see bands whose noise often obscures any vocal nuance or lyric of the singer. The Roxy enables the tones and textures to flow into each other in discernable waves, rather than in one giant morass. I dunno, guess I'll practically be living here (check other reviews). It's too bad the parking SUCKS! Hey, I could've been at Morrissey. What a quality triple bill. Bleach's wall-of-chord, and driving rhythm section, contrasted well with Salli Carson's voice; a sort of Cocteau-with- tunes approach. Like the ghost of Ian Curtis gliding through the milky skies of sound, she flowed with each change of tempo. As the band projected their "bleached" whitenoise, I pondered what the Velvets hath wrought. Kingmaker took a more traditional politico-pop approach, punctuating chords and solos, while a high-ranged, nerdy-looking vocalist/guitarist sang about revelation and "Armchair Anarchists." The guitar chiming over the pounding drums reminded one of Adam and the Ants, retaining their power and percussion, with only half their number. Like J&M Chain with Clash roots, these three guys won me over. Kitchens used their headlining status to full advantage, with smoke machine and tremendous lighting, hypnotizing the audience in a wash of unbelievable sound and color. I've never heard a fuller guitar trio, and the taped orchestral effects enhanced, not obscured Patrick Fitzgerald's passionate messages and vocals. Their unpretentious personalities gave credence to their emphatic, but sensitive scenarios. The long lengths of the new "Death of Cool" songs worked more effectively in a live, rather than studio, environment. Acknowledging their fans, and having a sense of humor, kept everyone together throughout their many technical problems (finally causing the evening to end sooner than most had hoped); but when everything was in sync, songs like "Railwayed," "4 Men," and "When In Heaven" were downright inspirational. When someone shouted "I love you, Patrick,"

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he responded in kind, and you know, I'm inclined to believe him. Come back soon.

GIN BLOSSOMS, DEL AMITRI

October 12 at the Roxy by Pooch

In the grand rock/pop tradition of the Plimsouls, Posies, etc., Tempe's Gin Blossoms nixed poses for passion in a set that felt more like a rehearsal than a showcase for the pampered, papered crowd (hey, where was my tab?). From "Hold Me Down" through the pensive "Until I Fall Away," and finally, "Hey Jealousy," the ensemble supported Robin Wilson's vocals; adding backgrounds and well-designed solos where appropriate. I get the feeling R.E.M. might've been like this, minus Stipe's pretense and limited vocal range. Yes, they covered Alice Cooper (a Phoenix native) and J. Richman (showing critical roots), but when a patron yelled out their request, Robin retorted with "Start your own band!" You've gotta love that spunk, it's as rare as some of the wonderful vinyl in their home collections. Considering Del Amitri is a little too polished and mainstream for this noted rag, I'll say that they'd be o.k. in an "unplugged" setting. Justin Currie writes some strong, acerbic lyrics, in a traditional pop framework (sort of a humorless Nick Lowe, w/o Rockpile's synergy). Good choice of covers by Forbert and Westerberg.

THE RAMONES, HOUSE OF PAIN, OVERWHELMING COLORFAST

October 14 at the Hollywood Palladium by POOCH

Walked into the cavernous house of Lawence Welk, and saw Colorfast moving around the stage, keeping time to their pop barrage. I'd of appreciated them more had I known their lyrics (gotta listen to 'em sometime), but their shot of adrenaline got the audience up. Unfortunately, the energy lever died once H.of P. started their sub-Beastie Boys rapping, and chicken strutting. This cross-cultural fiasco was inappropriate, and the audience had every right to boo them off the stage. Most was forgiven when the Ramones followed the strains of "The Good, The Bad, and The Ugly" with their usual set of what are now standards. They're a little less frantic, but more intros and stronger lead and background vocals gave the guys an added dimension. They still endorse the customary themes (lotsa psychotic refs., true family values, and the good, ol' U.S.of A.- complete with red, white, and blue lights), and Joey and C.J. look like a pair of cousin It's behind their mikes. Fists pumped and kids mashed after each patented countdown, from "Teenage Lobotomy" through "California Sun." The songs from their grand, new MONDO BIZARRO album fit in perfectly, such as "Strength To Endure;" something they give their fans, as well as being a

testament to their timelessness, and timeliness. Ya, they're still the coolest, American heros we've got.

THE RAMONES, BODY COUNT, BIG DRILL CAR

November 16 at the Palladium by Martin McMartin

L.A. is so silly, but I really love it. Where else could you go bar hoppin' and walk past the Jeopardy studio? Or how about going to see the Ramones on the Tonight Show, which is where I was right before this show. First, I was all over this show due to curiosity about House of Pain (who canceled), but then this other band I kinda like, Big Drill Car, got added as openers. Two different hotshot record label/management honchos guaranteed me a photo pass, and ta da! there is no such thing tonight, causing the bouncers to take my camera batteries at the door. Fuck. Big Drill car went on way early to a scattered crowd or marginally interested types and ran through a set of mostly new songs, kinda like free rehearsal space in a huge venue. About 1/4 the energy of their recent Long Beach show. I was all psyched to hear them kick absolute ass on a killer P.A., but no luck. I wanted to feeeel it but no luck. Ice-T and Body Count had the place goin' nuts, but it sounded like typical metal when I shut my eyes. My first west coast Ramones show after double digit NY shows was------a Ramones show. The Ramones are the Ramones are the Ramones until the end of the world, and that's the beauty of it, I suppose. But the Ramones without Dee Dee gave me a sorta empty feeling, kinda like the one you must get when you wake up Sunday morning to find that your drunk slut mom has brought home another new "Uncle" for you to enjoy your runny eggs and Tang with. Nice long set and numerous encores proved Uncle Joey (age 40) hasn't lost touch with what the kids want. With all the flash in the pan crap out there, isn't it time the Ramones got some of the mainstream recognition they deserve for staying power alone? Joey can still give Middle America the creeps better than a whole room full of Eddie Vetters. Man, I wish I didn't know that guy's name.

SATAN'S CHEERLEADERS, THE ROBT. L. TRAIN, THE BEGUILED, THE HUMPERS

November 25 at Raji's by Matrin McMartin

I've had my head up my ass for the last year or so, and for some reason had lost touch with my pal Jeff Satan. Satan's Cheerleaders have been dishin' out their private psychedelic surf biker evil for a good decade or so, attracting a creepy cult following who waits patiently for their one or two public shows a year, while putting out the occasional 7 in. on Sympathy. No matter what personnel changes occur, Jeff's at the core of the evilness, and the Link Wray from hell vibe packs a whollop. Just be careful or Jeff'll look right in your eyes and "sing" Roky Erikson's "Rollercoaster." Scaaaaary! The Beguiled were tough 60's garage, falling somewhere between the roots of the Cynics and the devilish aggressiveness of "Horror Stories"-era Dwarves. Playing in total darkness was a cool move that enhanced the danger element. A solid 1/2 hour of aggression with no duds. The Robt. (as in Riding On a Bad Trip) L. Train surprised the shit out of me with their on the money musicianship. On appearance, this trio guys could pass for a house band in a bad 60's crime drama. They did mid to late 60's rhythm and blues and played several dead ringers for what you would have heard had you twirled the dial on a 60's AM Radio. If they'd cut about 10-15 minutes off their set I would have done a cartwheel, but they were great at what they did. The Humpers played a raw no-nonsense set to less people then they can get back to one of their shitty apartments after a night of barcrawling in Long Beach. Puh-leeeze come check them out before you give up on punk rock. They will be on first at the Roxy on December 5 opening for Rocket from the Crypt, Clawhammer, and some noisy out of town band. Show up early and prepare to be floored.

TREADING THROUGH THRASHEAD'S THOUGHTS

Band Reviews

GUTTERMOUTH- This is the first time I've seen this band in a few months. What can I say, they rocked hard. They played a lot of tunes from their LP as well as some new songs. Great early 80's hardcore with a sick sense of humor.

ENTROPY- Entropy played a good cross section of tunes new and old, this band has many musical faces to them but what ever they do, they do it with lots of power.

VOODOO GLOW SKULLS- A very energetic band that crosses fast paced ska with high speed thrash. These guys never stop moving and neither does the audience. Great lyrics to boot. Check them out.

NOFX- The first time in six years I've seen these guys. I was impressed, I'm glad they are still around. Goofy, fun, poppy punk rock played very energetically. They're slightly more poppy than before but they still play fast and have an edge to them, brilliant.

GREEN DAY- What can you say about Green Day that hasn't been said before, great pop punk with energy. They played some new tunes that night.

DRIP TANK- A very underrated San Diego band that plays some really jumpy punk rock with melodic influences and great male/female vocals. their new LP is fucking great, and they're a great live band, check them out.

JUGHEAD'S REVENGE- Black Flag influence metallic punk rock is what these guys do well. Lots of power with good lyrics.

SAMIAM- I saw these guys at this place called Macondo culture center. Samiam played an incredible set, a total wall of melodies assaulted my brain and ears. They played a lot of stuff of the new LP Billy. Very energetic set.

SENSEFIELD- A newer band that plays some really hard edged melodic punk. John the ex lead singer of Reason of Believe is in this band.

BEA PICKLES- This band plays some really killer psychobilly, they are like Patsy Cline meets early hardcore thrash. The bass player Gator plays a stand up bass like you wouldn't believe, he slaps that thing like there is no tomorrow. This band is a definite must, hope they get something out soon.

SEAWEED- These guys jam out straight ahead melodic punk 'n' roll that will have you moving. Non stop energy, killer set.

ALIEN BOYS- This German band play very Sabbath influenced grunge, very heavy and thick, lots of crunch. They do a cool cover of the Wipers "Alien Boy".

CHUMBAWUMBA- They mostly played songs off the Shhh... LP. The music was real dance oriented, but that didn't effect the message that they were trying to get across at all, instead the lyrics and costumes, etc. It made the music a lot more interesting and I found myself humming the catchy lines to their songs. Great performance.

GARGOYLES- The Gargoyles played one of their best shows I've seen them play. Very loud and tight stooges style punk 'n' roll in your face.

MUDWIMIN- This is the first time in while I've seen the Mudwimin, They're still crazy as ever. The creative costumes and make up are still there. They played some new songs of their tribal beat punk sludge as well as some old classics like Wild Bill Hickock.

SNAIR- One killer band who sound comes at you straight from '77, no holds barred. Fast paced punchy mid tempo tunes with a lot of crunch, are what these guys do well.

GOD AND TEXAS- God and Texas are one of those bands who are extremely loud no matter what the volume. Their rhythms jarred my cranium nicely. Most of the set consisted of new, unreleased songs, a lot of them at a slower but driving tempo that took some really good potshots at your eardrums. Their music was very noisy yet melodic at the same time, impressive.

BUTT TRUMPET- They no longer sound like Flipper. A few changes within the ranks brought about a sound change. They have a bass oriented Stooges type punk sound now, that comes across real well. They even have one token grindcore/ noisecore song.

PAPER TULIPS- The Paper Tulips rocked Al's Bar to the ground one night when I was there. They played so well I couldn't stop moving. I love all their shows, but this one stuck out in particular. It was a very good night for them, they just get better with every show.

POPDEFECT- The Punch Drunk record release party at the All Star lanes in Eagle Rock was a blast. Free Pizza, free beer, free bowling, and two sets of Pop Defect for free. Hey what more can you ask for.

On the CD front Touch and Go has finally put out the Negative Approach CD and yes it was worth the wait. Alternative Tentacles is reissuing the entire Crucifucks catalog on one CD. It will be called "Thy Will Be Done" and it should be out pretty soon.

Yes it is time again for me to rant and rave (ho hum). This time I've got a few things to say about Bikini Kill and the Riot Grrrl (did I spell it right?!) organization. A couple of months before the show I read an article in the L.A. Weekly about the Riot Grrrls. I found the article very interesting, I also thought it was a good idea. I had some questions to ask, because there were a couple things in the article that kind of put me off. So the day Bikini Kill came to L.A. (the first show was at Jabberjaw) I thought good, I can ask my questions and get more information about this organization. Bikini Kill played, they sounded like a cross between X-Ray Spex and Babes In Toyland. Even though I knew most of the people there, I had the eerie feeling that I was being watched by the p.c. police. Kathleen Hanna the lady that helped form Riot Grrrl and the vocalist for Bikini Kill ripped through her performance alienating every male in the place. Saying shit to the effect of ALL males, not some, but ALL males are basically rapist, misogynist, chauvinist pigs who think only with their dicks. That really put me off big time. That to me is like saying that all females are ruthless gold diggers and brainless bimbos, which of course is NOT true. After seeing the show, I REALLY had some questions to ask now. So I'm referred to Nina, the Riot Grrrl organizer for L.A. To make a long story short, I asked my questions, Nina and I got into a semi-argument, she called me in so many words a typical male, put up a wall, and that was it. Every chance these Grrrls

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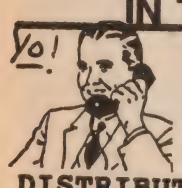

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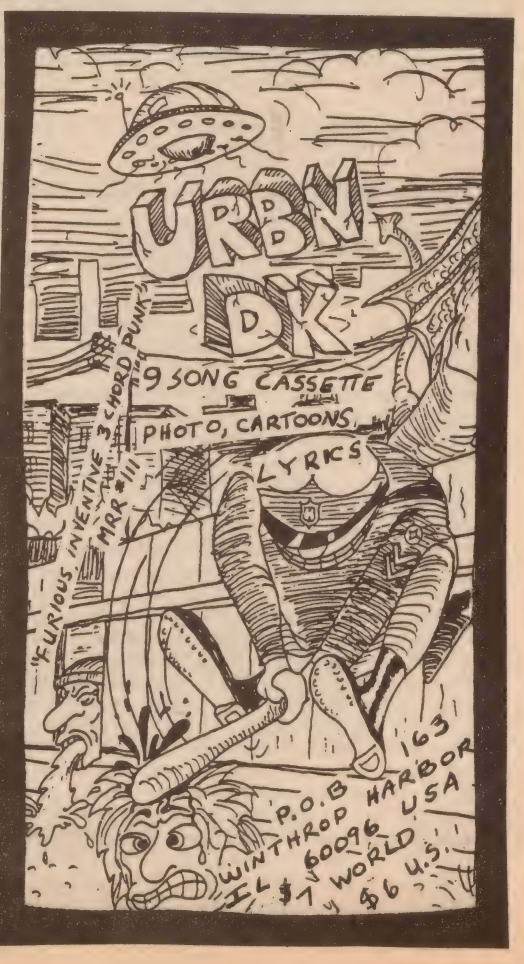

got to take potshots at guys they took them. That's fine with me, but these people were so fucking extreme. The whole night left me disgusted, I thought great that's all we need, another separatist group in the punk scene. The real stupid thing is, this organization is not going to make a damn bit of difference in the women's movement outside the punk rock scene. They're just going to succeed in breaking up the underground community more, so the people who really care are going to have a harder time trying to get things done. We have enough problems already, give me a fucking break! A couple days later they played a show a UCLA's Ackerman Hall. Kathleen went into another tirade about how horrible ALL males are, and most people left confused or unamused. I have to acknowledge Killjoy (my sister), she did something pretty ballsy. She wore my Meatmen t-shirt and stood directly up front in the center, I got a kick out of that. A little later on we wanted to do an interview with the band, because we wanted to find out the whole story behind Bikini Kill and Riot Grrrl. Billy the guitarist and the only male member of the band, was the only one that was cool. The rest of them gave us such a bad attitude that we said fuck it after awhile. Then rumors started getting back to us that they said they wouldn't do an interview because the hated Flipside. Now granted these are only rumors and not from the band themselves, but judging by the attitude displayed, it wouldn't surprise me if they did say that. Speaking about rumors, I read in MRR that the Riot Grrrls have boycotted Nation Of Ulysses because of a rumor that one of them said they wouldn't date a Riot Grrrl. Big fucking deal, hell I wouldn't date or hang around one either if they act like that, how fucking stupid. In the same MRR I read they also boycotted Spitboy (who are also a hardcore feminist punk band) just because they didn't agree with everything the Riot Grrrl's laid down in their roster. To borrow a term from my good buddy Shane Williams, can you say FEMENAZI boys and girls. The Riot Grrrl is a movement that will fizzle out when it becomes old news and the fly by nights become bored with it. Plus they have burned so many bridges some people just don't want to deal with them anymore. It's too damn bad, because I think this will hurt some of the women in the underground community in the long run, I hope not. Riot Grrrl is a great idea, if it wasn't so extreme and hate oriented. Most of women's problems do stem from men. Lets face it, to solve those problems you're going to have to talk to us males who are willing to listen and help, and not get in our face and piss us off. That's a good way to turn the one's who will listen away and reinforce the male assholes opinion of women. Maybe together as human beings we can conquer sexism together or at least be more tolerable to each other. Movements come, movements go, to borrow a quote from Bob Cantu that had me cracking up. "There will always movements, speaking about movements, I have to take one right now....later."

San Diego Shit by Ted

No, I don't live in San Diego. That is no choice of mine. It just turned out in my life that the only place I could get a job was Los Angeles, so I had to move up here in order to be able to eat, pay my rent and a shitload of bills. I'm down in San Diego on more weekends than I am anywhere else, and I'd be seeing the same bands, hanging out with the same people, and writing about the exact same shit if I was actually living down in San Diego again. All you whiners out there didn't give a shit and defend the scene when Krk, Pookie, and Meatwagon were saying a year ago in these very pages that "this place sucks" and "nothing is going on down here", and "there's no good bands here". Where the fuck was everyone? How come I was the only person wrote a letter about what was going down? I was asked to keep it up, and since I been wanting to write for this magazine for a number of years, I was more than happy to oblige. I think it's pretty obvious from reading this fanzine, that all the people who write for Flipside are just a bunch of fans who happen to go out a lot and write about their experiences and what they see. If you want me to write about your band or a friend's band that you think is good, let me know! A couple of bands have already done this, and if it wasn't for my pal Dave who let me know about the Fourth of July show at the Che reviewed last issue, I never would have known (thanks, Dave- - also for the Dark Sarcasm info). So don't go fucking bitching about how I haven't covered every single band in one column. There's not enough room in one fucking issue to cover what's going on here, so be patient. I'm not a fucking psychic in case you didn't know, so if you don't tell me what's going on, what's a good band to check out, or when's the next party, I'm not going to fucking know about it! I go to what I go to, see the bands that I know and love, and if you want me to check you out, you have to let me know where and when you are playing, and/or give me a tape, but most of all, keep me informed. Now, there have been more than a few bands that have done shit like this, and that's why I had opportunity to check them out. Other times new bands I have seen are on the bill with other bands that I came to see. But if you want your band or a band you like to be exposed, you got to do something. I appreciate the response that I've been getting and I take it all into account when I decide which shows to go see on a weekend. I can't be everywhere at once, so be patient, and it'll eventually get covered.

Also, I'd like to believe that I have some standards. I refuse to support any club that calls the police on other shows in town that are put on by independent promoters, that they do not want happening. I also refuse to support any clubs that physically attack bands who knock over a microphone or two. The club I am referring to is a good one, is 18 and up, and has great bills once in a while, but I just refuse to support any club that wants to control everything going on in San Diego and who has no respect for the bands that play their own club. But to me, it's the music that matters first, and I will not miss a good line up when I see one. I have been to this place a couple times since all this shit went down so it's not like I'm trying to ignore bands that play there, but I won't give this club any of my money. Now it's been a good year and a half since all this shit happened (and people are still talking about it) and I don't think it needs to be brought up again, but I hear that everything seems to be OK, so I guess things may have improved. We'll see.

Now that I'm done blowing off some steam, let's get down to business. Hopefully I won't ever have to write another column with so many "I's" in it. Got a chance to check out two excellent new bands opening for Jehu at the Casbah for their first show after arriving back from tour. First up was a band called Radio Wendy. I got there to see the last 15 minutes of their set, and holy fucking shit! This was worth the drive to San Diego alone!! Heavy pounding garage rock reminding me of the Mono Men, only heavier and more pounding. Get in touch, you guys, and let me know the next time you're playing. Fucking incredible! The second band was Human Being Lawnmower, featuring both Mike and Eddie from Olivelawn on guitar, along with some other guys (duh!). Great garage rock, the kind you'd expect from two ex-members from Olivelawn. And it got even better when Mike dropped the guitar and had the freedom of being just a singer.

Oh yeah, did I say ex-members of Olivelawn? Believe it or not, it looks like the mighty Olivelawn have actually finally broken up, since all four members of Olivelawn are now in other bands. O and Johnny are in a band called Fluff, who have a 7" single on Sympathy that was reviewed last issue. Both bands have been playing live at various places, so check them out if you get a chance.

Another band that has been playing around more often are the Nephews. They've been around for at least 7 years. In fact, I remember seeing them play my high school many moons ago. They've been having an on and off again schedule and have played more than one "last show" or reunion gig in their time. They're back, as if they really were away, and this time they sound louder, heavier, and more out of control than the other times I've seen them. Over the years, I've seen them do folksy shit, rock shit, and the last time I saw them they were doing no-bass-player shit (he was on vacation or something). Their newer songs are all pretty trippy, chaotic stuff with lots of distortion, and they're worth checking out if you get the chance.

On the more eclectic side of the San Diego scene, Donald Wilson have released a full length CD which was recorded over a period of four days, a total of a whopping 27 hours! Good production, some wacky song titles (like "Answer the Phone, Cocksucker" and "Play some Slayer you Pussies"), and songs that for some reason remind me of the monkey part of "Another Life" off Rollins' last album. The songs switch from mostly heavy guitar to funky jazzy stuff and is good weird easy-listening music. "For a good time, write Donald Wilson, 7302-2 Alicante Rd, Carlsbad, CA 92009".

The weekend of October 16-17 was the 25th anniversary of KSDT, my personal favorite alternative radio station in San Diego. They had a free celebration on the gym steps at UCSD that Friday with Custom Floor, Truman's Water, Dark Globe, Drip Tank, and a newly revamped aMiniature, featuring "the Amazing Jovi" from Milestone on bass. The show was a free outdoor one at UCSD, and since I was in traffic for FOUR FUCKING HOURS getting down there, I missed everybody but Drip Tank and most of Dark Globe. Both sounded really fucking great. aMiniature, I hear, played a lot of old songs and a few new ones, too. Congratulations KSDT, you fuckers. I did get a chance to see Truman's Water and Heavy Vegetable at Bogarts a month ago. Heavy Vegetable sounded just like their name, and had a girl backup singer on most songs. Heavy, groovy type of underground San Diego stuff with a little less distortion--kind of the band you'd see playing at the Che or a party down here. Being the first band on at Bogarts, they seemed a little bit out of their element. It'd be nice to see them play their home turf. Truman's Water were fucking great, sounding so un-San Diego-like. Things are going really well for them. They just got picked up by Homestead, who will be releasing their album which was reviewed last issue. No address was printed, and since the band has about 300 copies (with original hand-made cover--no two are the same!) left you can get one from them for a measly $8. This is a really good release and there's a huge buzz on them in this town, so I suggest you be quick. Truman's Water, 5308 Brockbank Place, San Diego, CA 92115. They're also supposed to tour Europe (where they've also been getting a shitload of attention) early next year. That Saturday, I got a chance to run down to the Casbah once again to check out Powerdresser, Sort of Quartet, Truman's Water, and Rust. Came in during the last song of Powerdresser, who along with Truman's Water, get the Most Creative Fliers award. Powerdresser, for the one song I did see, sounded good, but

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I didn't really hear enough to give a good description (and I hate saying anything based on only one song--I usually get it wrong and end up sounding stupider). No problem, I'll being seeing them again. Truman's Water were up next and played a set of more than a few new songs to a packed Casbah. Intense. Up next were a group of six guys, some young and some old, from Palm Springs, who called themselves the Sort of Quartet. I hear one of these guys was one of Robert Fripp's League of Crafty Guitarists, and it shows. Six amazingly talented individuals, with drums, two guitars, a bass, a trumpet player, and a clarinet guy. Like Possum Dixon, not something that would turn you on by a mere description, but once you do see them, WOW! Great relaxing, rocking music along the lines of Fripp's L.O.C.G., but with the addition of the trumpet and clarinet. They were totally into it, admiring each other's talent while rocking out in their own way, and were a joy to watch. A great change of pace after seeing so many bands crank out the noise night after night. I was fortunate enough to get a CD after the show and it sounds just as good as they did live. It's called "Bombas de Amor" and is an hour long great clear sounding disc. A great relaxing release which you can use for background music to just about anything you want to do. ($12 to Garzonia Productions, 54430 Obregon, La Quinta, CA 92253). Oh yeah, Rust was up last, and played a very energetic set, in fact they were too energetic for me at the time. I ended up leaving early and passing out on a friends' couch (thanks, Cindy). Oh well, that's it for this month. Later.

BOB-ISMS

SUNDAY BBQ BASH

My friend Craig had to be taken to Kaiser Hospital on August 30th to have his scalp staple-stitched back together after a fracas broke out towards the end of PopDefect's set at Al's Bar's Sunday Barbeque. Craig was minding his own business watching the set, when he was struck from behind by a beer bottle that had been hurled by a psycho in the audience who was aiming at somebody else. Yeah, I know a lot of you guys learned punk rock by watching "Decline of Western Civilization" and old "Quincy" & "CHPs" episodes, but let me tell you that in REAL LIFE, when you get hit on the head with a beer bottle it hurts a fucking lot! So, next time you feel aggressive, take real careful aim or, better still don't throw anything! When you sober up you'll find it wasn't really worth it.

MUSIC TELEVISION

It was kind of cool seeing the stage divers when Nirvana played the MTV Video Awards (although, I heard a rumor that the stage diving wa coreographed!), but that show was mostly a boring drag. I watched a video tape of it using the fast forward button on my VCR and I felt sorry for the people who were actually there and didn't have that option. (And I swear to God, it seems like the same Van Halen and Def Leppard videos get nominated every year!) I hope good "alternative" bands stay clear of this stupid event from now on. Word has it that the producers of the Dave Letterman show won't be having any more "punk" bands on the show because of the devestation that resulted during Sonic Youth's and L7's recent appearances. Just as well, I suppose. I was a bit disappointed 'cause Letterman's lame comments to Paul Schaffer were so..... embarassing. (And Dave looks real bad these days, too.) I perked up a bit though, when I saw how upset Letterman's guest "Sport's legend" (?) Art Donavan was, after L7 played. I mean, at least they pissed somebody off, y'know.

FEAR OF GROWN UPS

About a week before my birthday I received through the mail, the first issue of a brand new fanzine called Fear of Grown Ups. (Cool title!) The "Statement of Purpose" included in this zine actually made me feel less old. Issue number one also features info on Jawbreaker, Seaweed, The Muffs, Sonic Youth, Tsunami & more and also includes cool photos taken by Eric Nakamura. (Eric's photos also grace the pages of Fiz, the MAGAZINE, blah, blah, blah.) F.O.G. costs a buck and word has it that is can be found at Jabberjaw, Rhino, Piece of Mind or where ever you might bump into editor Craig Adelman.

SPECIAL THANKS TO:

PopDefect, for finding Gus and myself a place to crash in Las Vegas. That was much appreciated. (Even if it WAS in the same hotel room as Charlie and his post nasal drip!)

Naomi, former Al's bar Thursday night booker, for putting on some amazing shows the last few months that made it actually worth going downtown! The demands of her new job at Virgin Records (home to many fine artists, although I can't think of any right now...) are taking her away from club booking for right now. But, hopefully not for too long...

KC, for letting me book my birthday show at Raji's. (KC, incidently, is no longer booking at Raji's but will be booking Hong Kong Cafe soon.)

Wonderboy, Bean, Spoon and The Riot Act for playing my birthday show. I had a great time! Thank you, Gwynne, Mia and Carmin!

PopDefect and Gus in Las Vegas - Photo by Bob Cantu

PRIME TIME TVTV$

Poll-Lock by Blaze James

Polls are bullshit. Polls should be illegal. Polls are disguised to reflect public opinion and thats a crock. Polls influence public opinion and thats a fact.

You try and tell me that a poll of 900 people is an accurate reflection of the entire U.S. or even Los Angeles? Once again. Bullshit, people no longer vote on their own opinion. They vote on popular opinion. Well my carididate/proposition is losing. So why should I vote? It wouldn't be so bad if they weren't used as such a prime fiction in the election process or maybe if they all came with a disclaimer like - "warning -.this poll reflects only a minute percentage of the population. Taking this into consideration could be hazardous to your future" - Not until someone who voted from poll influence sues CNN for not alerting them how stupid it was to inhale polling data, will that ever happen? I've never been polled, have you? I am a registered voter. My number is listed. I get tons of junk mail, but not once has someone telephoned me to poll me. They only call to let me know my credit card account has been turned over to a collection agency & I must Western Union my payment yesterday. But not for my opinion. Hell!--I call C-Span til I'm blue to give it to 'em--but I'm forever blocked by the ancient busy signal. Isn't it completely possible that polls are a total farce. Paid for by who-knows-who to make to make us think what they want us to think the public opinion is? During the recent campaign I'd see one poll with Clinton leading by 17%, another with him leading by 8%. Both with a plus or minus of 3% How the fuck does that add up?

One last point. Here on the west coast (especially in California primaries) the damn election is decided before we get to the polls. The media is always declaring the damned winner before the polls are closed in Pacific Standard Time. It is criminal. California is one of the highest delegate states in the Union, yet it doesn't matter how we vote except in narrow races. This keeps people home who should be out there voting not only on the Presidential, but also on Congressional & state elections & especially the ever-growing number of propositions we have. The media has their way with us.

Anyway--just wanted to get that off my chest.--Blaze James of TVTV$ 4470-107 Sunset Blvd #510 LA, CA. 90027

?QUE PASA PENDEJOS?

Hey ho let's go! I hope I made the last deadline. The slacker that I am I missed the last one. Sorry friends. There's a lot of old news that I fail to remember with enough detail to accurately report to you. So, here's a half-ass attempt at a ?Que Pasa Pendejos? North East OC Scene Report. What I do need are a bunch of scrubs to help cover the vast magnitude of shows and bands in and around the area. I alone cannot do it. Every weekend there's bands playing at Miki's, the newly remodled Doll Hut, Club Mesa, the Fullerton Hoffbrau, Time Out, and other places near and far like Bogarts, the Live Oak Inn in Corona, Munchies in Pomona, Spanky's in Riverside. Better a healthy scene than a dead one.

OK. On with a few things I've seen or heard lately. The big event in Fullerton lately wat the Not-A-Polloza all day music fest at Hillcrest Park. I feel sorry that What's Shakin? had to play so early but someone had to I suppose. Mad Dog played next with their no nonsense straight ahead rock-n-roll attack. But where was Bosco? He showed up an hour after Mad Dog had graced the stage. D'Railed played. They had their customary beer can shakers and soap. The overall crowd pleasers were Fat Shadow who were up next. They're kinda too mellow for me at times but they're a good band. Moonwash Symphony were a srag. Even more hippy than the two previous bands. This is when I started to notice a trend, 'cause up next were Trip The Spring. Good band, but mellow with flutes and such. Mad Dog's simple punk 'n roll power should have made an encore performance. Room To Roam played and they were good. But, Plato's Stepchildren were more hippy artiness that I could do without. All in all though it was a great success. It seemed like the whole scene was there. people drank beer, had a good time, the Grass Amphitheatre was a great place for bands, there were no problems at all. Next time, and Steve said there'd be another, they should get some more upbeat bands to play.

The following weekend there was another all day (and night) event in Carbon Canyon at La Vida Hot Springs. The 2nd annual Jawbone Jamboree Benefit for the Homeless. Sucker-punch, The Ballistics, Verbal Abuse, Applekore, The Living End, The Street Cleaners, Mr. Mirainga and a few other bands played. This is another great place for shows. Sucker-punch, who didn't get to play the night before with Hoodlum Circus and Mr. Mirainga because some fights broke out, did get to play this time. The include ex-members of Naughty Women, The Adolescents, HVY DRT and Loudmouth. Real good band. Applekore were cool. No one seemed to like the Street Cleaners but I did. They were similar to The Replacements. Mr. Mirainga were great as always. I missed all of the excitement because I left after The Ballistics played. Oh well. I heard that they had to shut down because of fights.

Band news: Sucker-punch is playing aroundnow with John O'Donovan on guitar, Alfred on vocals and guitar, Jim Moore on drums, and Dan on bass. The all-star punk lineup. Alfred is also jamming in Mad Dog now. But, apparently, Bosco's lack of punctuality was the reason for him getting the boot. When Mad Dog played The Whiskey with Agent Orange and White Flag, Bosco shows up right when Mad Dog's set was to go on amid confusion and Mallet shouting, "Where's Bosco?" Bosco's not too bummed because he's back in D.I. So, too, is original bassist, Fred. Which has prompted Sean to reconsider his departure from the band. Which means now Dan Colburn is no longer in D.I. but back in Recliner.

Let's see. The last show I caught was in Hollywood at the Teaszer. Mr. Mirainga played so I had to show my support. They may not be hardcore anymore byt they're great enough. Paper TRulips were boring. Schleprock were great! Red Aunts o.k. Calamity Jane from Portland rocked! For my money, 3 good bands and four free hot dogs. Hot dog! O.k. bye. Support and believe. -Scott "Punk 'til I die" Sycat

MARTIN DOES NEW YORK

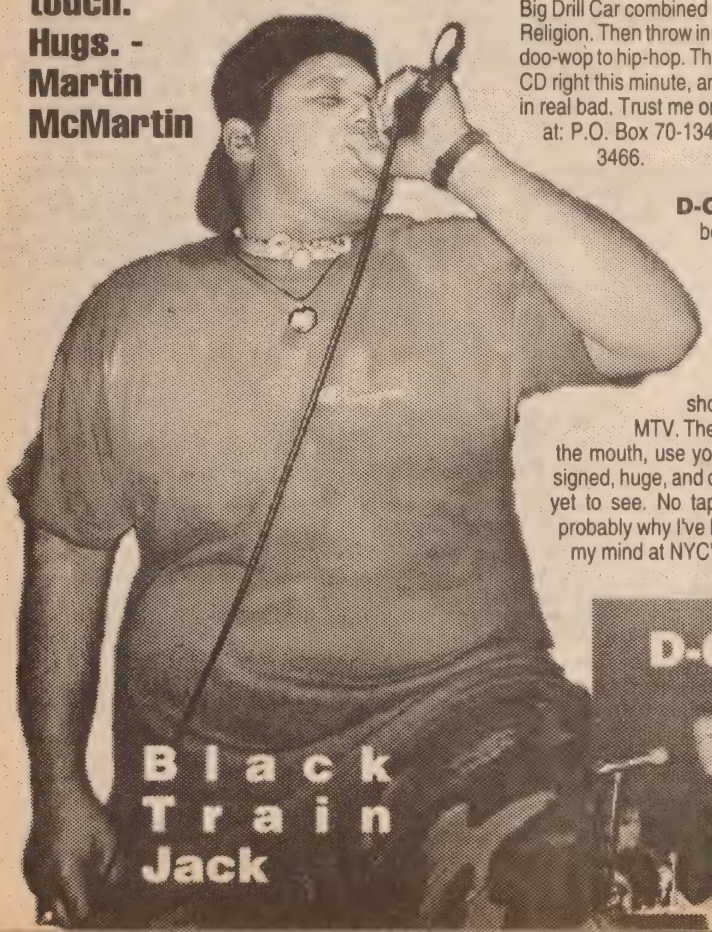
I spent my summer cruising solo around the East Coast, in search of the ever elusive "Rock Boner." Cheers to everyone nice enough to offer up floor space, drinks, and fun during a mind bending month. Here's a bit of what I thought was the cream of the crop. Let's do it again next summer, so everybody keep in touch. Hugs. - Martin McMartin

BUTTHEAD are a hungry young power trio hailing from the musically thriving New Brunswick, NJ/Rutgers University area. Hip enough to attract the young grungers, these guys are set apart from that over saturated rut 'cause they know their Sabbath and have a sense of humor about it. High energy. Great 7 in. just out on Heat Blast Records, write: 49 Boltin St., Edison, N.J. 08817.

RAGING LAMOS deserve to be famous right now. Oozing charisma and flash, they effortlessly tear down the house with a combination of T-Rex/Mott the Hoople boogie with the dirty blues bite of early NY Dolls. These guys will have 'ya testifying like the good ol' MC5. Splash in some clean early Cheap Trick style production (yeah!) and you got a winner. Nice fuckin' guys, ta' boot. Help get them outta New Jersey by sending them money for their self-made 7in. single or demo c/o: New Street Management, 185 New Street, New Brunswick, NJ 08901.

BLACK TRAIN JACK have burst onto the NYC scene outta nowhere. These guys are a goddamn gold mine waiting to happen and will no doubt become a punk rock institution. The ever quotable boys in Vacant Lot told me, "These guys are so good nobody can believe they're from NY" and insisted I get my sorry wasted schmoozing ass off the street and inside the Continental to check them out. Imagine the clean pop-punk of All/Big Drill Car combined with the positive unity style outlook of Bad Religion. Then throw in the roots of everything cool about NY from doo-wop to hip-hop. These guys are capable of pressing a classic CD right this minute, and if anybody reads this and does it I want in real bad. Trust me on this and beg them for their 5 song demo at: P.O. Box 70-1340, Flushing, NY 11370 or call (718) 721-3466.

D-GENERATION have taken the very best of everything outrageous about rock n'roll from Little Richard to the Dead Boys to (early) Aerosmith/Dolls to h/c attitude and come up with the most volatile, urgent 90's rock I've seen or heard. They've got style and chops. Forget those pussies in flannel shirts and shorts that have you gizzing all over your MTV. These guys will fuckin' French kiss you on the mouth, use you up, and kick your ass. They will be signed, huge, and dangerous, which is a combination I've yet to see. No tape, no cd, no nothing, yet, which is probably why I've had this empty feeling since they blew my mind at NYC's Continental. They've got a record in



the can just waiting to explode. You just wait.
Write D-Generation at Box No. F14, 504 Grant St., NY, NY, 10002.

THE FRIGGS were great sixties girl garage from Philadelphia. Details are hazy on this one, 'cause I came straight to their NY show from White Zombie at the Ritz, hence the rest of the night was sketchy. Whoops. I think one of them does time in a Philly band called Pink Slip Daddy (7 in. on Sympathy) and the Friggs are also doin' a single on that same fine label. I want one.

LONE WOLVES are a disgustingly hairy bunch of NYC freakouts who dish up ultra-heavy garage with just the right dose of Blue Cheer psycho-delic mind bending. They're workin' some kinda evil vibe that made me feel like I was having a bad trip locked in a small room with the Mothers of Invention. Noteworthy for bringing one of the coolest women in rock, Andrea "Big Mama Freak" Kusten back out of her psychedelic shack, this time around as a manic skin-pounder. Better than 10 Mudhoneys put together. High quality demo might be yours if you write: 220 Central Park South (Apt. 110), NY, NY.

ZEZOZOSE (rhymes with "cheese and toast," I think) are a hairy little secret from Rochester, NY. Combining the dirt-garage of the first Dwarves LP with cartoon spook metal ala' Danzig, they worked the right combination of danger, humor, fire, and destruction to hold interest live. They have a heavy 14 song demo and upcoming CD. I want one and so should all you ghoulish types. Write them at: 8 Scenic Circle, Rochester, NY 14624.

All photos by Martin McMartin

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SHANESHIT

PT. 2--THE REAL WORLD AGAIN

When the term "real time" is used it often signifies that time moves kind of slow and that for entertainment purposes there is an art to condensing the flow of time--but for one such as myself who has just re-entered "real time" things are moving pretty seemingly fast and the ease with which I could budget my time for writing is a thing of the past--but I'm not complaining mind you--and "you mind" (i.e. the reader) the actual changes you can expect are obvious and will be even more so as you compare this portion to the part one written when I was still languishing behind what passes for bars in this modern world. The bottom line being that this shaneshit thing now becomes more of a live review thing than a zine review thing-- but it will continue to encompass whatever I want to talk about that is in any way relevant, along with plenty of stuff that is only marginally so. With out further delay I'm gonna plunge into a semi-chronological account of what I've been up to since "raising up" on Sept. 25th----

Things got off to pretty much of a ripsnorting start with me getting to see a video of my current faves, Earl's Family Bombers,--please check out the interview with them elsewhere in this issue and expect guite a bit about my contact with them in this portion of shaneshit as well since they made it to l.a. prior to my writing this and I've got plenty to tell. They're this Tucson band that I had no problem deciding was the best band in Tucson when I got exposed to their first single last year on the public radio station there I've mentioned a few times. I got to know them by mail and they actually went ahead and played a mini-set live on the air the night before I got out as a special treat--then as I was starting to say the actual day of my release I got to watch a video shot in early Sept. when they played with ex-Tucsonans The Supersuckers at the Downtown Performance Center(more about that place later-- cuz any band in their right mind ought to make every effort to play a show there even if they have to make a special trip to do so)--so the video gig ruled and was a personal ego boost cuz it reassured my musical taste buds had not atrophied. The rest of my stay in Tucson was full of cool musical moments. I went to the other spot in Tucson that often has decent rock music namely Club Congress that has been there for awhile--and which, like Raji's, is at the bottom of a hotel. I went to see the Studdrifters, a band with some members of the Bombers in it with more old Stones/early Pontiac Bros. type of stuff and the guitar of Mike Hyde to add the most accomplished roots rock leads in Tucson, Tucson being a town where roots rock is pretty close to being king. The whole bill was cool cuz the opening band, The Napkins, did an instrumental warp on a Link Wray/surf and rumble turf with plenty of post-modern damage. Next up was a solo set by Van Christian, main man of veterans Naked Prey, and incidentally the producer of the Earl's CD. Reverting to my old habits wasn't hard, cus the minute the studly ones last note had died down I hit it over to the DPC to catch an L.A. band that needs no intro to Flip readers, namely Trash Can School. Love that sax madness ! The next night was the culmination of my stay there because I got to watch the Bomber's play a party and do a long rambling interview, the transcribing of which is still in process.

Before I leave Tucson I'll mention that I stopped in on Tim Gassen of The Overcoat while he was overdubbing some vocals on the next album--seems like he is getting almost as prolific as Billy Childish! Tim and his band occupy a strange position in the Tucson scene because they have so many deals going down in Europe and play far more on tours over there than locally. When I was in town there was added controversy because of a cover story in the Tucson Weekly on Tim that him riled up due to some unsubstantiated remarks made by the writer, one Michael Metzger, who, in general, is not exactly too popular with many of the bands in town. He rarely covers the best shows and when he does he is more likelv to sarcasticly slag than enthuse--which is his perogative--but a little frustrating because there aren't one tenth the amount of publications covering the scene there.

O.K. so now I'm back in L.A. and before actually attending a show I went and kicked it with the label chief at Stellar Groove-- and kids, this is not a new age label, but the home of the Mooseheart Faith Stellar Groove Band, which in turn is home for said chief, Todd Homer, who has been doing this band since even before he left a limping Angry Samoans, and who already has two CD's out. Mooseheart Faith are definitely the darlings of a certain psychedelic segment of the Brit fanzine press-- translation--if you read Bucketful of Brains or the zine put out by the Bevis Frond guy, Ptolemaic Terrascope then you ought to already know all about them--if not, and your curious about former hardcore bassist playing rhythm autoharp and harmonium then you need to check out the releases on Stellar Groove and drop Todd a line and tell him you want to see Mooseheart play live in town.

So for my first club in L.A. I checked out a spot that has

Dedra of Borax

been around forever, but didn't have much musically last time I was out-- namely The Central. Now both Wednesday and Thursday nights have some pretty decent stuff thanks to the booking of Yowzah--Wednesday night is called the Ledge and people who bring cans of food get in cheaper--Thursday he calls it Club Dump. So when I noticed two of the bands on the Flipside label playing I decided to check it out-- I'd heard and liked some Dirt Clod Fight on the radio, and was curious about TVTVs cuz of the RF7 connection, they being old favorites of mine. Didn't get to see TVTVs cus a member's illness caused them to cancel--but Blaze showed up to see Dirt Clod Fight with me--then we jammed over to English Acid to see the Pain Teens.

Before I start raving about how cool they were I do want to add that the opening slot at the Ledge was filled by a hardrocking combo called Borax with a two gal front line--Dedra the guitarist's pic ought to be alongside this column somewhere. I was impressed with their in your face music and attitude without any garden-variety grunge which is all too easy an avenue for bands wanting to be hard but accessible-- I know Borax wants to be both of those things.

So Blaze gets credit for not only making sure I made it over to the next show of the night--but for starting to put together his own shows at that once essential venue, the Hong Kong Cafe--hope to see him doing something else there soon.

The Pain Teens were Bliss-ful indeed--lead voice Bliss Blood is not only a stunning presence on stage but gives good interview too--that night her and the fellas in the band talked to Cake with a little added extraction of info from me and Pookie--It was cool finally meeting those other staffers but it was really cool being able to all collaborate on an interview of a band that had just awed me with their industrial but rock not disco sound and who obviously enjoyed talking. Bliss seems amazingly young to be so together-she hands out cards with occupation sex goddess but at the same time can be totally down-to-earth and more articulate than the guys asking the questions. Not one single band member acted like they had better things to do than talk immediately after a show either--a-fucking-mazing--Texas rules or something--cus they reminded me of how cool all the Hickoids were when I met and talked to them years back. Bliss was so damned nice she refused to take any cheap shots at Courtney--while she didn't have anything bad to say about Debbie Jaffe who was doing a dominatrix as industrial music persona back when Bliss was still a schoolgirl my impression was that Bliss preferred Hole to Master/Slave Relationship for listening.

Next I went to Raji's for my first time since getting out to see a hell of a bill with NYC stalwarts The Devil Dogs headlining. It was a trip that even with an absence of 4 years approx. I'd say I knew half of the people who were there that night . Saw Sympathy mogul Long Gone and was tickled to hear that both he and I were seeing those demonic canines for the first time the semi-point I m making here being that I was a little surprised that was the case since he'd put out a record of theirs a few years back. One thing for sure--we and everyone else had to love their hi-energy rock and roll. The ultimate highlight of their set being a fantastic version of "Time Enough for Love"--a classic Aussie punk song. The other folks playing that night were Sinister Six, whose guitarist was in Catbutt--one of those bands on the Sub Pop comp 200 who didn't make it huge but who broke up. Sinister Six were real nice guys and a little better than Willard--a Seattle sound band that was one of the openers for the Pain Teens--but I can't say that even Sinister Six's take on grunge was too ear-opening. Spot came up from Texas and did a set of "Iroid" music on various fretted instruments--and Suplex Slam certainly added some beef--the singer had to bring his own pitcher and have a fan take it to the bar to get it filled.

Those who remember the original Shaneshit column back in '88 ought to remember my raving about Texas Terri--like the badluck magnet I must be I actually never did get to see her front her band Killer Crows which will always bug me-- but I saw her at Raji's and she was looking great and says shes giving be an actress a shot at the moment--she continues to cut the hair of a deserving few as well.

My next night out was a change of pace-- I actually paid to watch a couple of writers I like alot read from their recent and/ or next books --James Ellroy and Kem Nunn--Ellroy is far more of a performer--and far closer to being famous--his opening consisted of reciting a "poem" called L.A. Hound" in which he was into geezing up the smog and ended with him howling at the moon and led to him gargling with seltzer water and spritzing it all over the place as if he was some kind of punk rocker or something. Kem Nunn isn't the most exciting reader but once you get caught up in the story he tells you do get hooked--I really really love reading his books, and if anything find them even closer than Ellroy's to transcending the mystery/crime novel genre. When his reading was over I went up and talked to him personally and it ended up that I was the first person to ever mention it to him that the title of his first novel, Tapping the Source, was used as the album name for the second Lazy Cowgirls record. While Kem might not have that much familiarity with the underground music scene my questioning him on the topic did unearth the fact that he knew and had spent time hanging out with Sylvia Juncosa and had heard some of "our thing" through her. I'll close out this paragraph by saying that anyone who hasn't read any of Ellroy's books of which about a dozen have been published must not be a reader--and anyone who hasn't read Nunn yet but has read Ellroy better rectify that cuz they will be impressed.

Next stop the Lingerie to see another Flipside act, Babyland--I'm not yet used to seeing the computer right up on stage so that in itself was impressive. Then I got to see Holy Water, Debbie Patino's band that Bob interviewed recently--considering that both her and her guitarist/partner Don had the flu that night they managed to captivate me and the rest of the audience in that place both spiritual and moist.Debbie gave me a copy of her book of verse done with Mary Herczog called Spellbound and published by Carnival Knowledge press. Debbie ought to have more stuff published soon, perhaps on Fresh Blood since she has been working with Iris in The BitterSweets.

April's Motel Room were pretty typically post-Nirvana but at least had their own female fans upfront skanking around. I had to leave during Stanford Prison Experiment but I liked their name since I think it refers to Tim Leary giving lsd to

J.W. Gacy

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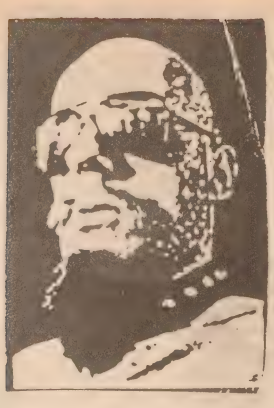

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convicts back when he was still practicing as a shrink and not a guru.--I'll have to ask those guys the next time I see them if I'm rightmeantime from the tidbit I did hear the singer seemed like he had a personality

I missed Motorhead at the Cathouse--did drive by and notice there wasn't as much of a crowd hubbub outside as I would've expected--but I heard it did fill up inside by the time they played. I consoled myself by listening to a live boot tape of them in France circa 1979 doing rock and roll standards like "Nadine."

Then Earl's Family Bombers rolled into town and it was on! I had to do a little pounding on doors(literally) to make sure they got to play here--it is just too fucked up when great bands pass through with out a show--and it does happen--like I heard from Mike Snider of the Legendary Downtown Heshers that Sweden's Union Carbide Production couldn't get an L.A. show. Tequila came through for me. She just recently started booking Raji's again and she took one look at the young stud's in the Bomber's and knew they'd be a perfcet addition to her friend Penny's birthday party bash--unfortunately there weren't that many people there yet when they went on just after ten--but what do I care --at least I got to see my favorite band at my favorite place to see bands (though the chairs in front of the stage with the monitors have got to go.) I got to catch part of the set by the next band,Spysmasher. They souned pretty good--drummer Todd was telling me how cool their tour up the coast went--obviously not every town is as hard as LA to get happening shows at--or they were uncommonly fortunate--I'll have more to say about them once I hear the demo.

Then the Bombers went to the valley to play the FM Station--it's not exactly known as a stronghold of punk rock but with the breakthrough of grunge as a form of mersh there was no kneejerk hostility to a punk band and I'd have to say the Bombers themselves probably enjoyed that set even more than the Raji's one since by then (1 A.M.) their own beer intake had kicked in and their were more people there and plenty of them female--in fact after they played a great set that included covers of "Mongoloid" and "I Turned Into A Martian" and concluded with a feedback laden "No Fun" the likes of which might never before have been heard at that club they ended up being the primary judge of the wet T-shirt contest since those five punks yelled louder for their favorite wench than all the rest of the patrons combined--in fact once I realized how they collectively had just made a quick hundred bucks for the girl who put on the ac-dc ballcap I told Iris she should have entered ,but she'll probably kill me for even revealing she attended the gig there. Bottom line was that the Bomber's ruled and I'll say that a few more times in their interview lead-in.

Jo Bench - Boltthrower

PART ONE: ZINES AND SHIT FROM STILL IN THE GULAG

One thing I haven't given too much attention to yet is the world of tape traders--now that I've received two zines specifically devoted to trading, one out of Belgium, one out of Australia it is time for me to say my piece.

I definitely think it is totally fucked when any band, especially one that is nominally punk or has ties to the underground tries to prohibit or inhibit taping or picture-taking at gigs--I'm not gonna defend my opinion with alot of justification--I'll just leave it at that--what I will elaborate on a little bit is the inconvenience of being a taper--cuz when I was out and about in '88 and I'd invested in a tapeplayer that could also record and had the little lapel mike I did make a few tapes--and it was a hassle. I bought the thing for doing interviews--and it worked great for that--but at gigs I'd be standing there taping and having to worry about people talking too close to me or not being fully mobile or worrying if I was standing in the best place --it was a real headache--and then it was a virtual wasted effort because with all the demos and releases I needed to review, not to mention my favorite records in a zillion genres there just wasn't time to relive the gigs with my tapes--and whenever I did I had to relive all the inadequacies of the taping experience--sometimes it would be downright embarassing--like the time I busted out a tape I'd made of the Cowgirls at the Anti-Club, and having the girl I was living with wanting to know who the girl was on the tape going "Shane, Shane, I want to leave now" and me going "Shut the fuck up, I'm taping this" --well maybe I didn't say that--but I should have--or what about the time I taped this incredible gig with the Bootstrappers, that whole Elliot Sharp thing with the Watt/Hurley rhythm section taking place for like time number two ever --to this day I bow down to Sharp on the basis of that performance--but late that evening when I tried to share the amazement and wonder the skronking and free rock blowing was just too much for the folks I was kicking it with, SST recording artists in their own rights--they wanted me to hear yet another artist's album they'd guested on so the response to the tape I'd just made was " Yeah, thats cool ,..but check this out.." Oh well, let's just say that I'll never make much of a serious tape trader personally--and as for DeadHeads who'd trade tapes of Jerry voiding his elderly aging bowels--that is a real joke--but, and I do mean but--I have to say that I can see the attraction of getting lots of music on tape by your faves--and that one celestia] gig that puts all the records to shame probably is out there somewhere--so it is with acclaim and an attitude of of support and sympathy for the hours spent taping that I bring you TRADE CONTACT and International Tape Traders List --OK,OK so the names could use a little imagination but these guys mean business and these are no frills operations--but ones that deliver the goods in the sense of really making the whole fuckin planet one big underground music network.

Trade Contact is out of Perth, Australia, the publisher Kelvin provided me with these opinions and facts--Brisbane has a cool band called The Dream Killers who have members who used to be in Insane Hombres and Mystery of Sixes --both of whom had at least one record out. Kelvin mentioned that he'd heard that Redd Kross' shows in Australia recently were boring and slick--but my main Australian correspondent, the editress of Lemon said they were great, so who knows ?-- He mentioned that Morbid Angel played Perth for 27 bucks per ticket and had to postpone a gig due to literally missing a plane--he said he heard that one of the members of Lubricated Goat (expatriates whove been in America a while) died after a gig in Rhode Island--hope he was wrong about that.

So his rag is on its first issue--about 6 pages solid of contacts with details listed telling you what the people who have their addresses listed have available--actually what you find out is whether their lists mention length, city, date, etc.--and he notes a total number they list of each artist so that if someone has 1000 Motorhead shows to trade you'll know right away-traders listed range from those into current worldwide faves to the more obscure metal and industrial--even a guy out of Newcastle Australia who calls his list "Heavy Metal Heaven" and has 168 Kiss tapes available--and Kelvin also prints the want lists in abbreviated form as well--so, all-in-all his zine, which does have some art on the cover and a pic of the Ramones SubPop single on the back looks good and contains plenty of info.

The list out of Belgium has even more contacts--and this is just one ten page list out of 8--with more to come--so obviously Kris has been at it longer --at the beginning of the list (a computer printout as opposed to a publication) Kris explains the politics of trading, common-sense stuff--like if you're just starting out and don't have that much stuff don't expect people to reply if they've got a lot of stuff and are obviously looking for rarities--as he mentions, postage and blank tapes cost money so most people only trade with a handful of others-- Kris continues on to explain that sound quality should always be rated, that the plastic tape cases should not be sent cuz they add to postage but always end up broken anyways--he prints a list of ripoffs--he mentions zines and mail-order outfits--and he want's people to write him their reasons for "Why Tape Trade ?"--a project for subsequent publication--Hey Kris--feel free to print anything you find relevant fron my spiel on why tape trading is onerous-- and at this point I'll add that I don't think there should be as much of a seeming prejudice about people who want to trade tapes of recorded music-- I mean if some body is is spending bucks on a bunch of collector's vinyl and then wants to throw it on cassette and trade with someone else for stuff he either cant find or cant afford that makes as much sense to me as accumulating live shows on tape--whatever--but before I move on it just so happens that Kris does another mag or I should say he is a major contributor to Pit's Bull --and it is a testament to an ultracool microscene Kris is in the middle of, almost--actually he is 75 miles away from the town of Kortrijk in Belgium--but it is in that town that a tiny club was opened to accomodate underground music of all types--and so in a little hole in the wall holding only about 60 sardines many of the coolest bands around play as they pass through from France to Holland. This coolness gets circulated when the locals who frequent this club, The Pits (thus the zine's title) get together and conglomerate this rag--Kris is big on doing pieces on labels--but of course plenty of the bull is bull from the mouths of the bands that have played the club--all band interviews are printed in whatever language they took place in this avoids hassles that can go beyond merely the added work of translating as transcription takes place--Kris mentioned an incident where in another mag an interview with Godflesh that had been translated quoted them as calling one of the Godbullies a faggot--which they subsequently denied but since they couldn't read the translated interview themselves they couldn't even read what they were disputing--so Pit's Bull avoids that--and since many of the bands who pass through are American or some English-speaking natives much of the mag is indeed comprehensible to those of us who know no other language--but not all of it.--The issue I got sent scoops me on an interview with The Brood--something I've been interested in ever since I heard some tracks off of Vendetta and realized how awesome it was--actually the only thing I tried to get was a sexy pic of them to run in the column-I wanted to hold off on an interview until they played L.A.-but this interview in the Belgian rag is a mail interview and it turned out pretty good-but the only accompanying photo was the one on the postcard Estrus put out for their record-anyways, the zine only puts out enough copies to fill existing subscriptions--and Kris is definitely hoping a mention here might garner more of those-or people willing to send em bucks for xeroxes of the issues that have already come out. Being based in a relatively sparsely populated portion of Europe they end up having to mail-order for about 90% of the music they want-so that leads to reviews of distribution services as well as the actual labels putting out the music--the info I saw leads me to wonder whether certain hard to find records that are bringing big collectors bucks might be easier to acquire by searching out the Euro-licenced releases of same--

I guess you'll have to check that out for yourself--but I know I'd sure like to be kicking it in Belgium--in a way the virtual center of the musical universe -from what Kris wrote they got quite a few bands from down under and Scandinavia as well as the nearer countries on the continent and of course England and America--they're just rolling in cool shit but I guess they at least appreciate how good they have it, thus the zine to share--I highly recommend you spend some ducats on either Pit's Bull or the International Trader's List-or both-or even better-a plane ticket to Belgium--and ob-vious-fucking-ly if your band is headed for Europe you don't want to miss this venue !!

Half-ass commented last issue that I don't usually cover zines that aren't in English--the only reason being -how many comment-hooks can there be in something you can't even read--but from another aspect of just passing on info I guess

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it ain't such a bad idea to say something about what looks cool and even comes with an explanatory letter--in this case I'm speaking of Merlin's Music Box from Athens. This is a thick glossy fucker, and the fact Rollins was on the cover didn't really bug me considering the other cast of characters included Dwarves, D.O.A., Jeff Dahl, TommyKnockers, and the Sympathy label--and one feature big enough to make the cover on an actual Greek band called Make Believe--who just happen to have a female singer and I wish Yiannis would have picked up on the fact that not only would I plug his mag but it would've been a cinch I would've run a pic of what he says in margin notes he wrote in for me above the picture he ran in his zine is one of Greece's coolest new bands--This issue is subtitled "the party issue"-he tells me in his letter that 2000 people showed up to the party--since I've already mentioned names of the Amer bands featured in the mag now I'm gonna list first the Greek bands who played this party (actually only 3 out of 4 bands are Greek, I'm not sure where the other one is from, and I can only list 3 out of 4 names since one is in those Cyrillic (?) characters) --Love Exotics, Deus x Machina, and the afore-mentioned Make Believe.There is another feature inside on French grunge bands -since the term "grunge" is virtually meaningless when it is as overused as it is today I'll just say that these are actually the name of some French punk bands--some of these must be pretty new and or unknown since I don't recognize the names from Noise For Heroes, America's zine most likely to cover that kind of thing -in case you've forgotten it's publisher released that great comp with a few French bands included--one of these, Davy Jone's Locker is also mentioned in Pit's Bull--you've got Deity Guns, Greedy Guts, Drive Blind, Kill the Thrill, Sister Codeine, and a name I do recognize, Les Shaking Dolls--considering this mags taste in american music and excellent taste in Finnish and Australian music based on the features on those also included here I'd say all the Greek and French bands I just named are worth listening for. If ya don't want to buy a zine all in Greek it is again a case as with Jungle last issue that advertising and sending in stuff for review should be the least you'd want to do. And if you're touring over there I wouldn't doubt that Yiannis could help you make the right contacts in Greece--It is an impressive mag--even if they did put Rollins on the cover--but what I want to know is--what does the subtitularly placed phrase "We are the Government and we Rock n' Roll!" mean!??? Cus the entire cover except for the date and price are in English and that phrase sits right under the title--If only we were the government!!!!!!

Those who read word for word and retain might remember my brief mention of a cyberpunk/neophile mag called Boing-Boing(which happens to have a new issue out itself)and even more of you will remember that I've been babbling about cyberpunk lit in general in hopes of having a reader help me get updated ,which Paul of Technology Works did partially, thanks to him I have some titles and authors I didn't have handy--I ordered something by John Shirley-and ended up with the third book in the Eclipse series (I've been informed by Snider at this point that Shirley was in Sado-Nation, a mid-80's Portland band) and with its bonerockers and fleshraised 'hawks and tacks it is way cool-but unfortunately I lost the book when I took a short trip to the hole and I have to pay the library for it now(I ended up getting out with out doing so..) which is only a small added financial insult added to the major injury of being told I have no gate money coming--the unit staff claiming because I saved a few bucks of my own I don't need it and the higher muckety-mucks like the warden and the case manager coordinator saying I don't have it coming cuz I didn't save enough of my earnings--any fucking ways-the whole reason I brought up cyberpunk was to tell you about a mag called Mondo 2000 which also helped bring me uptodate and which I got from another inmate in here and not from a techno-weenie who saw my Flipside col-

Justice Howard above "being a bad girl" and two of her photographs. The model to the right is Kerine Elkins.

-It is a pretty fucking bitchen mag--as with the issue of Details I talked about last col there are a million and one comment hooks but unlike Details I don't feel guilty writing about this--but where to start -OK-how about with the fact that one of the letters to the editor goes on a conspiracy rant with one of the actions urged for all right-thinking readers being not only impeaching and imprisoning Bush and investigating Perot's links from everyone from Nixon to aliens--but also that all ought to order the book by William Cooper, the nut who is currently a cause celebre in our pages--I almost cried when Phoenix's Buzzkill said Flip bumped up a notch in their regard--but not cuz of my rave on them--but cuz of the new resident nutter feature--anyways this Cooper-like rant is just a minor titbit of what is cool in Mondo--in fact a more fun letter is Paul Rothchild writing in to complain about an editorial by Queen Mu--it went way over his head cuz Mu used Jimbo Morrison and the Stone film as a jumping off point --Rothchild is the guy who produced all the Doors lps and got credit on the film for the musical direction--he writes, "I'm not clear what the article is really about. It parades as a piece about Jim and film but over 70% of the writing is dedicated to a sophomoric syllabus on drug abuse by History's literary-rich and kamikaze-famous--How embarassing in this age of clean and sober for a writer to exploit truly creative talents like Morrison and Stone in order to promote her pathetic love affair with drugs. I too read the ancients and abused drugs in the 50's, 60's,70's, frequently with Jim--But Queenie, It's the 90's--get a (contemporary) iife."--the editor responds,"Paulie, nice to know you're down with the perrier generation but remember this, 'When all else fails you must whip the horse's eyes and make them sleep and cry'" --Safe to say the quote is classic Morrison--unlike some nay-sayers, I like Morrison, The Doors, and the movie about them but Rothchild's quibbling and clean and sober comments are really weak--and if you can't tell how bad he was dorking out from the above what about the fact he also accused Queen Mu of being a guy cuz of a fascination with Jim's cock but nope, Quennie includes her pic to let you know that, yes, women like rock star dicks too. I say to paul--get a life-any kind of life at this point.

Mondo 2000 is delightfully irreverent--or to be less polite, fuck-the-worldish, at the same time as being one of the few publications honestly reaching towards the year 2000--even Flip doesn't do that--we just roll with the punches and take it as it comes-neither Luddites nor futurists we--but leaning towards the latter--another brief example out of the letter column has to do with a reader complaining of "flippant elitism"--claiming that the editors of Mondo sound like as they pass through cyberspace they'd be tossing beer cans and clicking instamatics on the way--love the succint reply to this "j'accuse"--"Sounds like a plan."

Thhere is shitloads on the absolute latest in computer tech/virtual reality hardware and software--including a feature on a stack of hypercards that is partially authored by the Boing-Boing editor and partially by other Mondo contributors, with the contents being random access to stuff "beyond" cyberpunk--and there are editorials and interviews with people philosophizing about the future and the roads they've traveled to make "now" the future. The issue I read has Brenda Laurel on the cover-- the woman who wrote Computers As Theater--she is one of many included in this issue who have their say on the Rave scene--there definitely seem to be two factions amongst the people on the edge of the future --those who think raves are the coolest and those who don't--Since Flipside is a music magazine I'm gonna explore some of the people, factions, attitudes a little deeper as regards this scene--Fraser Clark is the big booster--a dude even older than me who says he is not a hippie but a zippie(i.e. a techno-pagan) and who publishes epi, the Encyclopedia Pscychedelica Internationale, which in essence was a fanzine for "acid house" and mutated into a multi-faceted flagship for techno-pagan shit in Britain--Clark is convinced that "House" is here to stay in the 90's--and that the revolution in culture in the 90's will be more far-reaching and rational than the one he lived through as a lad in the 60's--he claims that rock music is now the equivalent of Sinatra--still marketable but socially irrelevant--his only compromise being the sop that rockers who stay flexible and adapt will probably make the best house music--Clark goes on to add that one of the most impressive things about the new techno generation is that they dont abuse alcohol--he says he never expexted to see a non-alcoholic generation in his lifetime--he admits that at one time it sounded like "buzz-y, whine-y bleeps"-"alot of nothing going nowhere fast" but now is such a convert to techno that he listens to nothing else-- on the less positive side for raves we get a small feature right after the Fraser int that mentions that the angel wings of the heart of the whirling dervish seem to

have dropped off--citing both a compulsiveness in the "e"-taking, the beatspeeding--and a co-opting--mentioning how the Grateful Dead want Dee-Lite to open for them ! (Why not Psychic TV ?)

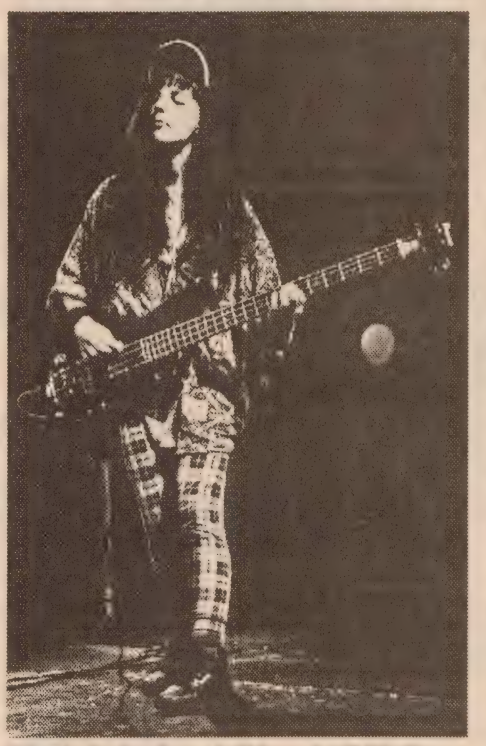
Then there is Mondo Vanilli--what appears to be an in-house band who say "..all this rave stuff is so loveless. All these kids are so brainless,stupid and inarticulate that it is really regrettable as a seed that's bound to perpetuate itself." Brenda Laurel feels that the global village aspect means that the "brave new teenagers" are numb to their own personal, familial, and ethnic cultures--and thus moving away from an ideal of "infinite diversity in infinite combinations"--the interviewer and her end up agreeing that eroticism is sorely lacking and that nobody has to worry about about hitting on each other but neither does anyone really want to meet or know each other.

As great as this this zine is their int with the Peppers seems not only out of place -but weak period--but one great feature is the 20-nothing column where the author says the only two viable role models for his generation are Morrissey and G.G. Allin --of course he also claims he could've used a dichotomy of Michael Stipe and Ice Cube instead. A scarier article is the one by Mark Dery (who is also recording artist Bite The Wax Tadpole who gets collaborators like Elliot Sharp and other musical iconoclasts like Christian Marclay, the guy who plays Record Players--and I dont mean "scratching", and Samm Bennett who is in the combo Chunk whose existence was the reason Super Chunk added the "super" to their bandname)--his article is about the growing presence of videoing-how it will soon, possiby, get worse--really scary to me personally is how he brings up Bentham's Panopticon theory/design--this being the concept bandied about a couple hundred years ago but only now being actualized --that prisoners must have no privacy and be held incommunicado to be mindfucked--this was part of 18th century Utilitarianism and supposedly the rational option in place of prison colonies like Australia--but now in today's supermax prisons this concept is king--To go on though--You want to read about interactive brainwave analysers that allow a velcro headband to hold electrodes to the parietal lobes to interface you with a computer to make music and art--leading to more sophisticated virtual reality processes--This is the mag to read about that shit but I recommend it also to the only feebly computer-literate like myself--I can't wait to see the next issue with Kathy Acker bearding Genesis P. Orridge--me, I'd kinda like to beard a godfather of Mondo 2000 , namely Tim Leary--in reference to the whole snitch bit like I carped about last column--I don't think anyone has ever put this admittedly cool guy on the hot seat about just what he ended up giving up about the dope-smuggling activities of the Brotherhood of Eternal Love--I'd like to be the first--this is not to say that, no matter what, I don't respect alot of Leary
writings and his place in history--but still--all that aside--Hey Mondo !! have Queen Mu send in a photo for the col--computer-twisted if ya like--ya know what I like as Jerry Lee would say.

I'm always proud to help usher new zines into the world--got a #! the other day--it was a full-term pregnancy cuz editor Jim said he worked on it from Jan 92 to Sep 92. It's called Tastes Like Chicken and since it is not only a first issue but the editor hails from Red Bluff the zine does indeed have a special flavor--Jim is happy enough to relate the story of Boner flagship band Duh! when he interviews them in Chico that Red Bluff is most famous for the guy who had that true-crime exploitation book written about him called A Perfect Victim , for kidnapping a woman and making her live as a slave in a compartment under his waterbed for years--the other side of the story being that after a while he was even able to let the girl go home to visit her parents and she'd return. It wasn't until the guy's wife, who'd helped enslave the victim tired of her husband and liberated the girl, took off herself and saw to it he got busted that the ordeal was over--Sisterhood prevails heh heh anyways--Jim's big thing is that he is a veritable one-man scene in Red Bluff --its only other connection with anything being that it serves as a rest stop for bands travelling between S.F. and Portland since it is mid-way between the two--Jim drives to other places and takes lots of photos of bands and grooves to the tune--some of his faves to see often include The Melvins and Steelpole Bathtub (witness the picture of the Melvins babe bassist around here somewhere) both of whom he also interviewed once he decided to do his own zine.

So the zine has stories of life in Red Bluff, great photo's by Jim (each time it comes out Richmond's The List uses an insert page of Jim's photos) --decent interviews, some live reviews,--typical zine stuff--which means us typical zine readers ought to iike it, I know I did.--To share perhaps the core insight of the zine--Jim says if The Melvins go onto a major and start to sound as lackluster as various faves of his who've gone on to do just that such as Metallica, Helmet, and Nirvana then he is gonna smash every album he owns !! Don't do it Jim--I'11 take them.

Also from Northen California but far from a first issue is Bob Z.'s tranplant from New York City, Bad Newz. Long before there was an ABC/No Rio club and before "scum rock" was a genre with compilations devoted to it and had know-nothing critics using it is a pigeonhole: Bob Z. was a mover and a shaker in a scene that was pure punk rock and an alternative to Noo Yawk Hahd Coh which was often too brutal for everyone to enjoy equally-- either that or the out-of-town bands cost too much as venues became mersh before the



Melvin's Lori Black F/X San Jose Aug. 2 1992. photo by Jim Thompson

bands actually did but ticket prices rose anyways--so Bob was and is a grass-roots organizer--he ended up with quite a support group when he got arrested and convicted for an almost never enforced "postering" law in the Big Apple--at first his appeals backfired and his fine was in the thousands--but via persistence he ended up winning--getting total fines down to 250 bucks, and even more satisfyingly getting a ruling that the state had to reimburse him for legal costs with a finding that the postering statute was unconstitutional. Until I got the more recent issues of Bad Newz I hadn't known the final outcome, last I'd read he was still fighting it--so in case anyone out there remembers the beginnings of STOP-GRO--the umbrella around Bob that stood for Stop Prosecuting Grass Roots Organizers--and remember being pissed off at what bullshit it was for someone doing gig flyers to get busted and fined while the big corporate shit went unmolested--well hopefully you'll be as happy as me to see that Bob won--a letter-writing campaign even got the Sanitation Czar fired when his bosses ended up embarassed over the enforcement policy that backfired.

Meanwhile Bob moved to SF in 89 or 90 and continued to do his zine--and even while struggling to earn enough money not to join the ranks of the homeless he kept up its standards and improved it and got involved publishing books of his verse (Bob coined the term "punkture" and has always included verse in his zine and included poets when he organized live shows) as Bob Beaper and when last hjeard from was in the band Systems Collapse. So Bob continues to deserve your support--and besides that his zine is a damned entertaining one -- issues 15 & 16 have a two-part Gunderloy interview, done unfortunately prior to Gunderloy's decision to quit doing Factsheet Five--from what Bob tells me the guy who did that one post- Gunderloy issue has thrown in the towel and a coterie or cadre of Bay Area folks is talking about another attempt to rescucitate it -- maybe if it was split into sections as separate publications reviewing one thing--say music mags or poetry rags etc. it might work--but at this point I can't see anyone taking up right where Gunderloy left off.--anyways don't be the last one on your block to send away for the next Bad Newz with interviews with Fred Frith, Greg Sage, NYC's Lie Detectors and SF's Gifthorse (an instrumental band featuring the guitarist of Bomb)--and the usual wild art and verse and opinions spicing up the myriad reviews and above-mentioned ints.

Took a while for Jay to get around to sending me Nuthin Sacred--I figure that was cuz he wanted to wait to send me the new issue-the first to be a full-fledged printed mag. He sent it to me just in the nick of time too--cuz I'd read about his little bash with Lisa Suckdog and the Duce and that reminded me to buttonhole him about where my zine was. This ish #5 is pretty cool--he goes to the trouble of tracking down Nick Zedd--which turned out not to be nearly as hard as he might have thought back when he wasn't sure if what Gore had written in Film Threat about Zedd being dead was true or not. Not only did Jay resurrect Zedd for this ish, but he got some additional comments in a sidebar from the one other acknowledged master of the Cinema of Transgression, one R. Kern--Kern claims the whole thing was a scam and that it is a huge goof for him that there are film people who ponder his stuff seriously. Whereas Zedd does still seem to be taking the medium of film seriously--I've more or less got to reserve my opinion until I've seen their stuff--being locked up puts you way behind on the visual arts--all I've seen are scads of stills and lots of reviews and opinions of their movies--and thus to get a current update of Zedd's endeavours and justifications of same was refreshing. Other shit of interest included Pleasant's diaries (portion included here was circa 75-77) --a story written about taking acid at Venice Beach, lots of photos and poetry by Justice Howard, and a spotlight on artist Aaron Borner whom Jay discovered doing the covers of Ohio-based zine,Blackeyed Peas. Yet another cool rag out of Mothership LA to say the least--and you've got to love his alterego--Encino the clown--who does not care and wants you to suck his deeck.

Got a first issue of I Think I'm Retarted~ the alternate spelling being that of the publishers. It is the type of zines snobs sometimes quibble about because of being chaotic and thrown together and there not being all that much content--but I thought the interviews with the Meat Puppets and Jesus Lizard were more informative than many you'd find in more established rags--and the editor admits on one of the final pages that one of the main reasons he published was to find like-minded people to get a band together with--so if you are a Flipside reader in the San Luis Obispo area with musical aspirations the musical preferences exhibited in the short review section make it a safe bet that teaming up with the Retarted crew might be a good place to start.

Part # 3: More Shit Writ From Within

Based on short interviews with both in Details (Sept 91 nad July 92 respectively) Siouxsee Sioux still has a good attitude as mersh as she has gotten whereas Annie Lennox has her head up her ass in a major way and reading what she had to say ruins the last vestiges of any enjoyment I got from her voice--now all I want to know is why Chrissie Hynde is in a new-age band. !?!

A backlash on writer James Ellroy has finally started--but dont believe the anti-hype--whether Ellroy has been a bit self-promotional and self-exploitative or not isn't the point--so was/is Bukowski--but they're both geniuses with LA in their every cell of marrow--and I enjoy Ellroy even more cuz noir crime is a superfave genre of reading material of mine.

OK--I'm gonna spend a couple of paragraphs defending/explaining/giving my impression of Flipside's role in zinedom--alot of times when a zine has a section on zine reviews they'll mention having read or gotten a Flipside--but won't comment on a particular issues contents. One female editor I'm not gonna mention after she quit sending me her zine for no better reason than i'd already written her up so why bother--especially when we're in a debate over whether it is OK for "horny prisoners" to send her mash notes cuz her pic looked sexy and she kept emphasizing "pen-pals"--anyways she disingeneously complains about "big"zines like Flip and Max--when both have given her plenty of space-so it is a double-standard that says it is right and proper for big zines to go out and tell people to check me and mine out--but in turn I ought

to complain because more people still pick theirs up off the rack than mine.. even Bob at Bad Newz misrepresented Flipside when he said people shouldn't believe its hype about what is new and cool in punk just cuz Al says so and presents it as so--my reply being that though Al does choose the covers and give interview and feature space to his faves and friends--which is exactly what doing a fanzine is all about--but being big means there are other writers doing stuff who could maybe care less about a particular band on the Flipside label or who is on the cover but who have their own agenda --so you get enough people with their own agenda and you get a broad enough picture and it is real hard to say this zine is hyping any clique to a fault--everyone is just hyping their faves--since Al does a label it is easy to see that he signs what he likes so its not like these bands appear in the zine without you having a clue that they're connected to the mag. We dont purport to be a pure journalistic effort that puts a band on the cover only cuz it is the biggest or best vis-a -vis a demographic sampling of all punks in LA County orsomething--the hype isn't phony hype--its fan hype and presents itself as nothing but--and if 15 years with his nose to the publishing grindstone doesn't merit Al the right to be "big" then what does--but anyone who reads the damn thing a little closer is gonna find opinions about stuff that aren't shared by Al or a majority of the writers--when I elevate Rob Younger of Australia's New Christs to #I male vocalist of all time or Cake keeps working towards his magnum opus on Rudimentary Peni or Mike Snider familiarizes everyone with an ex-Angry Samoan's band that is prog-psych does it sound like any of us are hyping a clique and trying to make anyone think this is the end-all and be-all of LA punk rock ?! Fuck No! I think it is pretty noble that Al tries to make a living by signing and selling his favorite and/or his friend's bands--I can't speak for other zines or even this zine as a whole, but while my favorite bands are not, by-andlarge, Flipside label bands; I feel extremely proud of and positive about Flipside's relationship to an overall worldwide music appreciation scene--and that we need to apologise to noone for being too big or too insular--and just ask yourself--what other magazine has columns by the world's foremost conspiracy theory nut, a techno-pirate, and a dopefiend robber--none you fucken twit--so read up and like it!

Since I've actually spent some space talking about an entire issue of
Details I guess it aint gonna kill me to mention the September '92 Vanity Fair, cuz right behind the article on Henry Kissinger and before the article on Camille Paglia is a feature on that "trainwreck personality" Courtney Love --the way I figure it--even if Courtney is pretty much of an untalented golddigger I've got no problem giving her more press--afterall she did think enough of Flipside to talk more freely with us than she does with the average zine--but when people use that new cliche that it is a post-nirvana world one of the clearest indicators to date would have to be finding a Courtney feature next to one on Kissinger's web of influence. Of course Courtney has alot more in common with Camille Paglia--both are these intense post-feminist bitches known for motormouth iconoclasm-- both have feuds going with their contemporaries--Courtney with Inger, Kat, and to a lesser extent Jennifer and even Madonna--Paglia has them with Susan Sontag, Gloria Steinem and newer authors like Faludi and Wolf--Their biggest difference is that Courtney is comfortable with saying Madonna wants to and will rip her off, whereas Paglia, an academic historian type, albeit a revisionist historian actually was worried any comments she made about Madonna might queer her chance to meet her some day--so to my surprise I actually left the issue with more respect stance-wise for Courtney--and at least I haven't read her dis Kim Gordon in print yet--Kim being responsible no doubt for a significant portion of the praise Hole has gotten musically (the comparisons with Sonic Youth)--of course there have been a couple people I know to comment that at this point Sonic Youth would be better off without Kim--I don't think I agree about that --and as it pertains to Courtney I think the exact opposite because I think Courtney ought to just join Nirvana and keep them from slippimg into popdom--we all know Kurt doesn't want to--but I think he is a little too malleable--better to have Courtney molding him than Geffen--The thing I find really despicable about her is the way she never mentions her marriage to Falling James--I think she just found a version of James a lot easier to mold when she glommed on to Kurt--I don't know anybody who doesn't feel sorry for him--except me--I kinda find it hard to sympathize with anyone who has plenty of money to spend on dope and their record collection.

To tidy things up as I leave prison (for a minute-maybe more I hope) I'm gonna do some mini-review/mentions of stuff I either let sit around for a while too long for no good reason or got right before I left--those of you who sent stuff to the Tucson address and had it come back to you I don't know what to tell you except check the end of this column for a possible new mailing address -- Anthony Torres in Florida has Ho Zine (mine came with a condom that actually made it through the prison censors who stopped the last Flip that had the flexi from getting to me) and Xinema Pobresa--both available from the Merchandise Revolt address--which I think might even be an actual clothing store or outlet--you could call Ho an alternative sex zine and Xinema a way way alternative film zine--all in all Torres stuff is a bit different from most of the Florida stuff I'm aware of--then again, most of the people who send me stuff are sending music-oriented stuff--so another real quick mention while I am in Florida would be that the band Ruptured Nun have a newsletter out--you too can get on the mailing list--helping out with the rag is Tim from DBN--something I reviewed a couple of issues back--Ruptured Nun are the kind of band the Dwarves would gig with in Florida--them and Raped Ape are the coolest bands down that way--in names if nothing else, right! the newsletter is called Ex-communication--all you have to do is request it and if you're a local you'll see the part about the aid and assistance they're looking for. Up in the bay area theres a list called The List that has mucho club info and assorted ads I'm not 100% but I think the ads are free--seems like a relatively useful tool since not only upcoming shows but #'s of the clubs so bands can call for booking are in here--and speaking of the Dwarves as I was just doing their address for Nasty Gash records where some of their out-of-print shit is still available is one of the ads in the List that I got--if you're looking to pay bucks for their shit you might as well write em direct--Dave at Ear Of Corn went the extra mile to make sure I got his zine after it got sent back the first time (due to flexi inclusion--thank satan I no longer need to worry about such ridiculous bullshit)--tons of reviews--interviews often with real obscure bands--the kind with tape only releases under their belts but not from the tape culture per se' if you get the difference--one of the issues I got had a letter column with a letter from an Ohio state prisoner who had/has it alot worse than the place I just got out of--speaking of which--I got an Iron Feather Journal which is like a hacker-electronic anarchist guide with ties to the ambient house crowd music wise--well worth having if you have any familiarity with that kind of thing--they print a prison rejection form where an Ohio state prison rejected the zine for, of all things, s&m content--I couldn't figure--the issue I got does have an "ad" soliciting donations to help out with legal fees of a woman who got arrested for making amateur porn--that arrest was in St. Loius by the way --so hope you get the pic what Iron Feather is about--freedom of the press, electronic,video,printed,etc..also got a decent zine out of Reno called Second Guess--it arrived as I was attempting to leave--do not pass go do not collect 200 bucks--but do get out of jail--kicked out with cab fare--good thing i've got money in every bank in the country--anyway Second Guess had guest writer Mykel Board and a bunch of other ok writers (a latebreaking post-release note is that Mykel board really pissed off the positive forcelriot gggrl contingent in D.C. recently with his non-p.c. lyrics)--theres a pranks and scams section--a glossary of genre-terms and other scene-connected shit--and a great talking shit section where they slag plenty of bay area assholes of note, complain about girls whose pits smell (I'm not with them on this one) and praise Flipside(I am with them on this) cuz Al revealed Courtney's cosmetic surgeries in our pages--cmon fella it aint nice to call her "cuntney"--I'm impressed with this thing as a readable digest-sized zine --once again I apologize for these minimentions but who knows how much printed lit I'll get to period from here on out--I'll try--but my point is even more of you might get short shrift when this column maneuvers into more local show shit, local gossip, and who knows what--stay tuned I guess.

Part 4: Miscellaneous and where to play in Tucson

Without going back and rereading everything I've said about Tucson in past columns I know I've tried to spread the word about this way cool place to play shows there--I think last ish I gave you the radio station address of one of the club employees--Kathy Key--her address at the station is still where to write/call if you want to appear on her Thursday evening public radio show when and if your band passes through Tucson on that night-- but to send fanzines for the library you should probably, and to get booked at the club you should definitely, write to or call Steve Eye the main proprietor of the Downtown Performance Center where, if you've been paying attention dummy, is the place I'm telling you to make sure your band plays when they're passing through Tucson on the great southwest tour thing--ask Dirt Clod Fight or Trash Can School if you don't believe me how cool of a space Tucson has for bands to go off. Pics more than likely featured this time ought to include one of Lori of The Melvins taken by Jim Thompson of Tastes Like Chicken, also one of Dedra of Borax taken by I'm not sure, one of Kerine Elkins the toe-dancing performer taken by and courtesy of Justice Howard along with one of Justice herself with her mammarian endowments pressed up against some lucky stud's guitar--also probably this other pic Justice took of a tattooed and pierced type of guy--and maybe a photo of the gal in Boltthrower taken by Dan Mcnamara.

Shit for me can now be sent to me thusly: Shane c/o Mike Snider P.O. Box 341467, L.A., Ca. 90034

Part 5: addresses

Trade Contact -- 1 buck well-sealed to Kelvin Craig/18 Rhonda Ave/Willeton WA 6155/ Australia

Nuthin Sacred - 10 bucks for 6 issues--or for 22 bucks get 2 years worth including first four xerox issues and an Encino the Clown T- shirt--to P.O. box 3516/ Hollywood,Ca./ 90078

I Think I'm Retarted - Letter of interest and/or stamps to P.O. box 12211 /San Luis Obispo, Ca./ 93406

Second Guess - 2 bucks ppd to Second Guess/ P.O. box 9382/ Reno, Nevada/ 89507

Iron Feather Journal - 2 bucks ppd to Phun/ P.o. Box 1905/ Boulder,Co./80306

Ear of Corn - Buck and a stamp to Dave/ P.O. Box 2143/ Stow, Ohio/ 44224

The List - A buck for next two to P.O. BOx 2451/Richmond, Ca./94802

Ho Zine - 12 bucks gets you six issues and a "Be What You Are" T-shirt--or send letter of inquiry/stamps to find out about the other Merchandise Revolt shit. --Merchandise Revolt P.O. Box 105/ Brandon, Fl./ 33509-0105

Ex-Communication--the Ruptured Nun newsletter-- P.O. Box 7195/Lake Worth, FL. 33466 free or send a stamp and locals can call em at 407- 642-7789

Mondo 2000 - 24 bucks for 5 issues(26 bucks to Ca. residents and 50 busks for overseas-back issues also available)--To Mondo @000 P.O. Box 10171/Berkeley,Ca./94709

BAD NEWZ - 3 bucks for one, 7 bucks for three--and ask about T's, tapes, books of verse available from Bob Z./P.O. Box 14318/ San Fransisco, Ca./94114

Tastes Like Chicken - A buck and a couple stamps to Jim Thpmpson/ 1115 Jackson St./ Red Bluff, Ca./ 96080

Merlin's Music Box - Bucks/stuff to review to Yiannis Kastanaras/Argiropoleos 27 / Athens 114 71/ Greece

International Tape Trader's List - 3 bucks for 4 10 page lists, 7 lists for 6 bucks--you dont have to wait for them to come out--8 lists are already available-- sending well-concealed bucks is the best plan--it just isn't practical buying or cashing IMO's or checks in such small amounts--surcharges being more than the order--dont forget this same address is interested in your "why trade" manifestoes--Kris Verreth/ Tervuursestwg IH/ 1820 Perk/ Belgium

The Pit's Bull - is available for 2 bucks at Kris' belgian address above--the actual club is located at St. Rochuslaan 1/8500 Kortrijk/ Belgium--but for the mag I'd recommend writing Kris

Stellar Records - P.O. Box 34629/los angeles, Ca. 90034

Downtown Performance Center - c/o Steve Eye 31 e. Toole Ave/ Tucson, az./85701 or call him about bookings at 602-884-0874 the actual club is at 530 B North Stone7 Tucson, Az. /85701 #602-628-1650

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PALM SPRINGS SCENE REPORT

by Sophia Possidon

As the temperature starts decreasing in the desert, the activity starts increasing. Despite the fact that there is not an established location as of yet for local bands to play, there are plenty of parties with bands galore to compensate. You can always rely on a generator party here and there - which are better than clubs anyway cuz they are free!!!! The simple truth is that money is not the motivator, it is friends entertaining friends, having a good time enjoying life, good ole family entertainment? Isn't that what it's all about?

Saturday, September 5th local favorite, KYUSS had their latest music video "Green Machine" debut on MTV, on Rikki Rachtman's Headbangers Ball. That is a long way for a desert band to go and everybody is very sticky and hairy for them!!!!! Other stuff going on with Kyuss; Sept. 19th KYUSS played a sort of welcome home party in Palm Desert, which was the first party that new bassist Scott Reeder played at since joining KYUSS. In addition, KYUSS played at the "Foundations Forum" at the Stouffer Hotel in L.A. on Oct 1 and then played Oct 2 at the Newport Roadhouse aka "New Club On The Block" in Costa Mesa, with WOOL, FU MANCHU and HEDGEROD. That was a great show all bands were excellent! Especially FU MANCHU the most underrated and underexposed band in Orange County!!!

Thus, leaving us once again (hang in there Renee) KYUSS departed October 23 to tour with DANZIG and WHITE ZOMBIE. They began their tour in the North West, WA? through CA. ending up at Irvine Meadows for Halloween and then making a "U" of the United States. They are due to return at the end of the Year. Good luck guys!!!

On Fri. Sept. 18th a new band called CHOCOLATE THIS debuted at a party. I do not know too much about these guys. I met the bassist, his name is Justin but that, is all. As for the hand, they had the standard bass. guitar and drums with the addition of a guy on percussion, bongos etc... however, no vocals. Strictly instrumental. They did a few fun Doors and Jimi Hendrix covers which everyone enjoyed. My overall opinion of them was that I liked them, they had a real groovy sound, that got ya moving and had people dancing around. After CHOCOLATE THIS the SORT OF QUARTET set up and played with the original line-up and friends. And so, after only about three songs, the usual, typical thing happened - the law arrived and that was that over and done, pack-up and go home.

However, The SORT OF QUARTET are still playing shows all over Southern CA. But there have been some line-up changes. Gary Arce the old guitar player has returned from his Hawaiian sabbatical and is back where he belongs playing with this great band. In addition to Gary's return, the band has added an excellent clarinet player named Dave Such, a schooled musician who is awesome. Additionally Dave Such, an "ethno-musicologist" has just completed a book which was five years in the making called "Avant Garde Jazz in New York City and the Musicians"... that play it. For information on this book write to 54430 Obregon, La Quinta, CA 92253 or call (619) 564-1456. So, now THE SORT OF QUARTET is true to the word "Sort" cause now they have sort of have six guys in the band. Oh, and don't forget the outstanding CD "Bombas De Amor" is still available on CD (same address and phone above).

On Sat Oct 10 there was this very large "Surge Fest" in Indio. At its peak there were 600 plus people there. Admission was $5 and beer was included. Out in the middle of nowhere, this ranch type setting was the size of a park - huge. 5 bands played SORT OF QUARTET started it off and in addition to the six member "quartet" a seventh member - Gerrod on bongos - was playing with them for the evening. Every time I see the SORT OF QUARTET the band gets bigger and bigger and better and better. Next up was another new band GROOVOLOPOKUS with Mike (v), Mark (g), Billy C. (ex-SUBFUSION, ex-PIG PEN)(b) and Larry (d). GROOVOLOPOKUS were hot, another new and different sounding band. And as funky sounding as I thought they were, they had the pit going. Moreover, when the next band ENRAGE played the nouveau "matadorian" pit. was in full swing. Flashes of the Olympic Auditorium came to mind when I saw the size of the pit, but this was a whole different setting. Even though ENRAGE is a speed metal band and are pretty good for that type of music, I would not call what was going on out there "moshing". It was this bull-fighting type activity - going into the pit head first. After ENRAGE was CHOCOLATE THIS and another band but I did not stay.

Kyuss members Josh (guitar) and Brant (drums) and left Scott Reeder (bass) - photos by Sophia

Mario of SORT OF QUARTET is organizing a show at another Indio ranch property. The date is November 7th and the tentative band line up is THE SORT OF QUARTET, ANUS THE MENACE, LAWNDALE, DEATH & TAXES, GROOVOLOPOKUS and one other band. This festival will begin in the afternoon and there will be food and drinks sold. I am looking forward to this. I hope it really happens!

Still going strong is another local punky favorite UNSOUND whose "No Choice" cassette is still available through mail order only. Write to UNSOUND at P O Box 172 North Palm Springs, CA 92258 or call (619) 772-2019. UNSOUND has been playing around at various So. Ca. club locations - Whisky, Club Dump - and is under the same management out of L.A. - Kio Novina (2l3) 466-6707.

Other planned activities coming up on October 24th will be a birthday party for Lisa and Tawnya at Brian Maloney's (UNSOUND) house and the bands scheduled to play are the great FU MANCHU and GROOVOLOPOKUS. More about this next time. As for Halloween in the desert... who knows maybe some bands will be jamming up at the Nudist Colony.

Forthcoming, I can see at least 3-4 bands forming in the future And that's just with members of bands that have broken up and are reforming - you know the game "Musical Band Members". There are also new and younger people forming bands etc. Well, that is the low down on the haps out here, so long for now.

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Have you ever had one of those horrible months where on the nights when you have money and want to go out and do something, there's either nothing to do or you've done it before and it bores you? But then on the nights when you have zero dinero, there's a ton of stuff going on, but you can't go and do whatever it is or watch that cool band that you wanna see. My past month and a half have sucked. Come to think of it, my past couple of years have sucked, but that's a whole other story that I won't bore you by going into details about.

A rad thing happened on September 5th, though. YOUTH BRIGADE played at Gilman up here. I fucking love YOUTH BRIGADE. Mike Stand at Gilman called me a few weeks before the show and asked if The Dread wanted to play with YOUTH BRIGADE and I was all, "Dude, don't fuck with me. I love them but they died years ago..." But lo and behold they're back!! Original lineup, too. And they were awesome! They did all the classics along with a ton of new material that I guess is going to be coming out on a new slab of vinyl to be released on (you guessed it) B.Y.O. They got kind of preachy about the whole "it's-cool-to-vote" thing and I'm sure a ton of their fans went out and registered to vote just because SHAWN STERN said to, but I don't care cause I finally got to see them. Made my whole month! Oh yeah, other bands played on the bill, too. THE OFFSPRING came up from L.A., too and supported Y.B. They played for days like usual, but were good. Maybe it just seemed like days cuz I wanted to see Y.B... MONSULA performed also and have a new lineup. That Lance Hahn guy that always gets written about in scene reports in MRR is their new guitar player. This guy got up on stage during their set and started spewing into the microphone, complaining that too many "fags" kept on "touching his ass" in the pit. I totally thought it was a joke cuz the guy was so ridiculous or that maybe he was friends with the band and it was an inside joke but he was serious. I couldn't believe it. The whole place just unleashed their fury on the guy and called him names and basically made him leave. Yeah, the guy was being pretty stupid, but he's got a right to think what he wants, too, you know? If anything, he's just going to go on "hating fags" (in his words) because of the hostile way he was treated. If someone had just told him to get off the stage and then talked to him later, I'm sure he would have seen a different side. Oh well. Concord's SCHERZO also played. They are a 3-piece now, but I hear that they've added a member of ANGER MEANS on as a replacement guitar player.

A few nights later, The Dread played at Berkeley Square with PAY THE MAN and JOLT. It was a typical slow weeknight show at the Square; I think the turnout was something like 10 people. I like PAY THE MAN's name, it reminds me of a cheezy line a mafia hit man would say in a B-movie about the mob. Besides that, I've seen PAY THE MAN written up in this here rag, so I was curious to see them. They were a 3-piece with a female (maybe she prefers "womyn") bass player. Sounded like Sonic Youth which ain't at all bad. They kind of reminded me of another L.A. band, DISTORTED PONY, too. I liked 'em. It sucks that they came all the way up from L.A. to play this rinky dink show, but as they were on a mini-tour, I'm sure they had some better gigs lined up. I didn't stay to watch JOLT, but I learned from talking to them that a couple of ex-SLAMBODIANS are in the band. Before you hold that against them however, I also learned that they're doing a split 7" with the WYNONA RIDERS on Homemade Records. The WYNONAS are way cool so I reckon JOLT can't be too shabby. My friend Dave says they sound like old SOCIAL DISTORTION.

this time! L.A.'s BAD SAMARITANS were next. Their old guitar player Chris who quit for awhile to play in DEAD LAZLO'S PLACE is back in the band except he plays bass now. I wish their was more people to see them-like I said, I just can't figure out why no one was there! I like their song about pot. ILL REPUTE is one of those bands that give you their all even if there's only a few people watching them. They played all their cool oldies along with new material and put on a great show for the few dedicated fans there. I heard from Eric in the BAD SAMS that they're show the following night in San Jose went much better.

LOCAL GOSSIP: Black Sabbath-ites SLEEP, ahve gotten themselves signed to Earache Records, yes, Napalm Death's label. I guess Earache is branching out into different genres of music...SLEEP is touring Europe next summer so slap on your bell-bottems and go see them if you happen to be over there. THE WYNONA RIDERS are gonna be doing a national tour in December so definitely catch them as they're hot and put on a good show. Sonoma County's doom/industrial band, VOICE OF DESTRUCTION have put out a CD on Cleopatra Records. Rumour has it that it's in their contract that they have to wear makeup a la CHRISTIAN DEATH. Hmmm...There's another, for a lack of a better word, "doom" band out of Sonoma County called SOLOMON'S TOOLBOX featuring Joey Discrepency and Mike from Capitalist Casualties. Animal-rights rockers, ENGAGE of the five minute songs, have called it quits. BLAH BLAH BLAH are a new band out of Gilroy, home of the almighty GARLIC FESTIVAL. They lay down some basic punk tunes and their singer sounds like a cross between (if you can imagine this) Henry Rollins and the Butthole Surfers. Check it.

Serenas at Epicenter photo Winni Wintermyer

Went down to Gilman again to catch ILL REPUTE and the BAD SAMARITANS who were up from L.A. in October. For the life of me, I can't figure out why no one was at this show! There was seriously like maybe 30 heads max at this show. Last time I saw ILL REPUTE, there was alot more people. Anyways, a new band out of Sonoma County opened up. They're called TWINE and they're really good; 3-piece with cute melodies. They looked a little nervous, but sounded fine. Then CHOREA from Olympia WA played. It's been so long since I've seen a new band that's really caught my attention and not had me bored halfway through the set! CHOREA was great! I bought their demo and I never buy demos. I was really impressed with their strong compelling music. San Francisco's FUCKBOYZ played third. No one really watched them; I guess once you get branded with that "sexist" label, you're dust at Gilman which is bunk as the FUCKBOYZ are a dedicated bunch. They did their usual quirky cover songs but no gorilla suit

Me and my boyfriend have been working hard on our zine entitled SIX WEEKS. So for we've collected interviews from MAN IS THE BASTARD, SUBMACHINE, and LOGICAL NONSENSE. It should be out in December if all goes according to schedule. I'll be sure to plug it here.

Til next time, send me free stuff and fliers to shows cuz I'm always ready to check out something new.

ATHENA/THE DREAD.
P.O. Box 6545. Concord CA 94524

IGNORE THIS SINGLES AD

ID074530: **SCRATCH BONGOWAX**: "TEENRAGE" Ep: Outta control punk with a hint of The Sonics. Ex-RF7 member.
ID074531: **SANITY ASSASSINS** "NOT WHAT YOU THINK" Ep: Rough edge non retro psych-punk. Sexy shroom sleeve.
ID074532: **THE HOODS** "YOU WON'T TAKE HER" Single: Former Tell-Tale Hearts. Deadly R & B. Non Lp trax.
ID074533: **CREATURES OF THE GOLDEN DAWN**: "CLOWN" Ep: Memorable hooks, tough vocals. 60s Garage spirit lives!
ID074534: **THE SUPERKOOLS** "SOMETHING TOMORROW" Ep: Pure garage punk from LA. A winner!
ID074535: **THEE HEADCOATS** "SOMETHING WENT WRONG" Single: FACT: Billy Childish is a GENIUS.
ID074537: **THIS IS EDWIN**: "BIRD OF PREY" Ep: Humorous and loud droolings from Edwin, creator of STUBO THE CAT. Edt 600.
ID074538: **THE WITCHDOCTORS** Ep: Ex-Untold Fable & pals play fine R & B /garage in monophonic hi fidelity
ID074539: **MECCA NORMAL** "FROM THE SURFACE" single: Jean's voice, David's guitar. Simple, beautiful, real.
ID074540: **SPINOUT**: "INTERSTELLAR OVERDRIVE" Ep: Cosmic garage rock comin' at ya in 5th gear!
ID074542: **THE MONSTERS**: "MEETS THE BETTY PAGES OF FRIGHT" Ep: Shreadding rockabilly & Swiss Cheese. Edt 1000
ID074543: **THE HUMPERS**: "HEY SHADOW" Single: Two searing tracks from Long Beach legends. Edt. 800
ID074546: **GLOO GIRLS** "YO BLONDIE" single: Three babes who live across from CBGB. The Shagra Las meet The Slits

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FRISCOZONE
by Gary Indiana

Hey! Let's talk about the election! Hah, just pulling your leg. But let's pause to give thanks to all the bands and clubs and others who I bugged the shit out of recently so's we could have some bennies for the Democrats. First we must thank **Lisa Mud** at the Covered Wagon Saloon, who hosted us 10/4. To start off the mighty **HOUNDDOG &THE MACK** jammed with **CARLOS GUITARLOS** and his friend **Mike Wilhelm** of the original 60's **CHARLATANS**, next up we had the **PLAIN FOLK** band, followed by the most incredible set by a group of women from New York who showed up to do some African drumming, the Serious Sisters of Sound? Dammit I can't find their name, but they rocked, and we closed the evening with a wonderful set by **JULIA & LISA**, the x-Gargirls. On 10/17 the wonderful **Caldonia** allowed us to take over the Clubhouse (formerly the Firehouse formerly the 16th Note and once, old timers, the Compound!) for some mayhem starting with **TINFED**, a noisy bunch of kids from Sacramento who are working with Primitech (who put out the **SHARKBAIT** stuff) then we had the mighty **SLANG** blow down the walls and reunite for a couple tunes with old singer **Jason** to become **RKL** aka **RICH KIDS ON LSD**, wotta treat! And of course who could close such a show but the re-united reinvigorated **VERBAL ABUSE**! Afterwards a crowd gathered in a little Japanese-American bar across the street which had a couple old geezers (the dude with the harmonica was 78 years old!) and a local Indian street musician playing folk and country and such, these guys rocked! Picture a bar fulla punkers, Scotty and Barry and some long time scenesters, singing "This Land is Your Land" with gusto! And lastly on 10/18 **Ramona** over at the Bottom of the Hill allowed us to throw a little bash with **CARLOS GUITARLOS & HIS BAND OF ENEMIES** (featuring **Chuck Prophet**), followed by **WOLF TICKET** (featuring Carmella), then those Kings of Punk, the **GARGOYLES** (featuring new guitar babe Allison). Everyone had lotsa fun and we raised, heck, dozens of dollars at these shows which went towards the very important election which I hope to hell turns out OK. Thanks and government jobs to everyone who played and helped out! Oh yeah, and to **Dan Sites** for drawing the way cool posters, and to Victor from Primitech for putting a bunch of them up.

And as long as I'm passing out gratitude, let's have a big **fuck you** to: The Stone (California Concerts, actually, and Bobby Corona in particular), for totally wasting my time and screwing up the process; Slim's, for being Republican assholes; and the most ridiculous, asinine, two-bit rock star character I've ever encountered, the manager of **Liquid Sky**. I've heard similar remarks from other people about this cretin, so if you're ever considering booking or doing anything with this band, take my advice, don't.

And speaking of the **Gargoyles**, they're a busy bunch of boys and girl lately with a new slab "Without End" on Sympathy for the Record Industry. They're goin' down to Mexico City in March for some gigs, all expenses paid! And Allison the new Garg guitar goddess has a new CD out with Metal Mike (ex-**ANGRY SAMOANS**) and Julia (x-Gargirl) Alstatt, plus Jonathan Hall (**PORNO SPONGES**); it's called "My Girlfriend is a Rock" (after a tune by the **NERVEBREAKERS**, '70's-era punkers from Dallas) and it's on **XXX**. So now you know where the good tunes are.

Also new videos from **NOFX** (whose singer Fat Mike just got hitched to his gal Erin, sorry girls) called "Stickin' In My Eye"; and **OSGOOD SLAUGHTER** with some weirdness called "Aqua Velveeta".

Got a letter from **Terry Hollywood**, the original **Zero Boys** git man who inspired a generation of punkhead guitarists. He's down in Florida and expecting twins, that is from his girlfriend. Apparently there's a new ZB album in the works (without Terry)? Them damn Hoosiers don't tell me nothin'.

Heard the latest tape from **RECKONBALL** (67 Moss St. SF 94103) and it's pretty good, Bad Brad the singer lad sounds like Mark Farner and the guy from Starship. Which may indicate an FM sound, but they got more groove and more punk. Former members of **POLLO ELASTICO**!

San Francisco's SHARKBAIT at Lollapalooza in Southern California. - Photo by Al

Seen a few other good gigs, like the Gargoyles and **GIFT HORSE** at Bottom of the Hill last 9/12. I think I've mentioned Gift Horse before, kinda improv, mainly instrumental, very trippy with soaring guitar solos. Looks like a big crowd are following these guys.

Mr. Guitarlos can be seen jamming at various venues locally on off nights especially, like the Sunday afternoon 9/20 gig at Hanno's (yes, the same bar from **SLOVENLY**'s new CD, "Highway to Hanno's", or so I assume), a cool dive in an alley by the Chron/Examiner offices. Besides Julia Alstatt and Chuck Prophet we had none other than **TOP JIMMY** joining in the jamming. He was in fine voice and getting along OK he told me, traveling around solo and gigging with various bands and celebrities here and there.

Next weekend we got the SF Blues Festival in town, something I look forward to every year. Skipped the Saturday show and caught the headliners at (yech) Slim's, namely **Antone's Texas Blues/R&B Revue**, featuring major vocals from **Angela Strehli** and **Lou Ann Barton**, oh baby, plus the amazing guitar blazing of **Sue** (blues goddess) **Foley**, and a set by **Kim (Fabulous Thunderbirds) Wilson**! Whoa! Despite the crowd of fudds in attendance it was a great show. Out to the Great Meadow next day in time to catch the mighty **Marva Wright**, one of New Orleans' best vocalists and a big hit with me at the Jazz & Heritage Fest last year. Next up was **Lynn August** and his zydeco band. We also had a decent set from the **Persuasions**, who were a capella and a bit lightweight, but ok, plus **Little Charlie & the Nightcats**, a buncha local rockers, and then **Ann Peebles**, who did "Can't stand the Rain" back in '73, and she was absolutely great. Up next was **Taj Mahal**, definitely one of the greatest solo acts of all time, totally outrageous, particularly his tune about Big Butt Beauties, I mean the Taj is too much. And who could follow that act but **Pop Staples** and **The Staple Singers**. They let old Roebuck have the limelight for a while as he did some tunes from his new album, his girls even sang some background from offstage. After awhile they came out and Mavis was about as wild as Taj Mahal was. Yeah they did all the goodies from the '70's and it was a major musical experience, topped off when **Maria Muldaur** and, I can't remember, some other major songstresses came out towards the end and even tho I had a nasty cold I had to dig the hell out of it anyway.

The night we had our little party at the CW there was all kindsa shit happening. Mr. Sites attended the **Parliament** gig at Bimbo's 365, which he reported was totally packed. **Stevie Wonder** pitched in on "Atomic Dog". Seems the P-Funk dudes are gonna do a Mothership tour or somethin', watch out! On my way home from the CW I stopped at the Paradise and caught the end of the **JACKSON SAINT**'s free gig, which was also packed with sweaty types. Spotted Carmella shmoozing with one of her old friends from **Soul Asylum**, who'd played across the street at Slim's earlier, which was also packed. Our show at the CW was not packed, alas. Hey, check out the free shows Tuesday at the CW, like the one 10/6 when I caught some of the set by **STICKLEBACK**, a crazy trio with a way different sound - nice to walk into a free show and hear a cool new band. And say hi to Dawn the barkeep for me!

Terminator had probably the coolest show they've ever done for their 1st Annvy. on 10/9. **MOTORHEAD**!!! It was too much for Big Heart City so they had the concert part at Townsend. Arriving fashionably late on my bicycle I found a huge line which inched towards the door, which pissed me off at first 'coz I missed Reckonball and the next band, **Mindzone**, although I could hear the singer shrieking in that poof-metal style so who knows if they were cool or not. But the Motorhead set made me very, very happy, plus tons of friends like **Alfie**, x-Chatterbox mistress were there and Motorhead was great and everyone was stoked and even though they played a short set of mainly new tunes it was way way cool.

And to top it all off I caught all three of the ALCS games over at Oakland. It was hard not to root for the Blue Jays, what with Dave Winfield and Candy Maldonado, among others. Well the A's have had their fun the past few years, and those poor Braves got the kiss of death from George Bush. Wotta cool World Series! Alright Cheeseheads! And the Giants are gonna stay, nyah nyah St. Petersburg! Sue me, sue me!

People have been distraught about my rumored retirement from the punk fanzine routine. Letters and telegrams have been pouring in, Flipside World HQ has been swamped. Relax! I just don't have enough momentum to keep a column going. YOU could be the new Friscozone, so talk to Al! I'll contribute something occasionally, just to keep the high standards of the mag. And someone told me I was in Vanity Fair or something? We got major confusion going on. Actually I think I'll start sending stuff to the Village Voice and really stir some shit up. Accept no substitutes!

- GI

REVIEWS

Ok, so it's about time that we went over our reviews policy briefly, so you stop confusing us with Maximum Rocknroll. Basically, we consider for review all releases that are out there available for sale. That includes mail order only cassette tapes (and 8-tracks for that matter) but NOT demo tapes that are not for sale. The key words here are "releases" - it's got to be available to the general public and "consider" - because we DO NOT review everything. To clarify that last statement, simply put, if we don't want to review your thing, we won't. There are a lot of reasons why we might not want to. Foremost is the case of cassette only releases, we know there is a lot of good, undiscovered music out there on cassette only, but that is such an easy format to use that the market has been just flooded with it. And especially to us because we even consider reviewing them. A suggestion to you is to make your cassette release stand out. Tapes sent in with no label, and a badly done sleeve are certainly NOT going to attract any attention. This is your release people, take some pride and represent yourself in a flattering way. I don't mean big press kits, I mean do a fucking interesting sleeve - if you're together enough to have a band, you can't be so lame that you can't find a half assed artist and a xerox machine! Really, a boring looking tape probably means a boring band - and like it or not in a bin with hundreds of tapes, reviewers are sure to make that generalization before picking your tape. Otherwise, we review anything we want to from all labels - majors or indies. Again, that's "anything we want to" - so if you send in something, don't EXPECT a review, but we do try to accommodate.

16
Double 7-inch
16, another relatively new band from this area. Leap to attention with this very nicely packaged, monster of a debut. 4 songs that borderline between hardcore and newer noise (such as Unsane and Helmet). Strong song composition and honest angst venting make this release stand out from the already too crowded 7-inch world. - KRK
(Reverb Records POB 4592 Orange, CA. 92613)

ACE T & THE HINDENBURG GROUND CREW
7-inch e.p.
I'm not good with joke releases. Nerd rock, dark acoustic, Buddy Holly rip off. Where's the punch line? - KRK
(Action Box Records POB 10423 Burbank, CA. 91510)

ACID PIGS
"Sportin' Blood"/"I Come To My Room" (clear 7")
A grandma with a gun on the cover and the fuckin' Sweathogs on the back. The Music? Punk/Metal with a demo quality like KISS and Alice Cooper at a drunken picnic puking over the fresh corpse of Bob Hope. - CAKE
(Jackal Records, 3417 S. Ammons St. #25-2, Lakewood, CO 80227 $3 ppd)

ALICE DONUT
"Magdeline" 7 in.
"Magdeline" sounded like the best of what was truly twisted about Jane's Addiction without the pretension combined with the bass heavy hook and drone of a fast Flipper. Mental patients space jammin' and makin noise on "Only the Good Die Young." Go for it.-Martin McMartin
(Alternative Tentacles)

ALICE DONUT
"The Untidy Suicides Of Your Degenerate Children" LP
Never could get into these guys on record as much as I can live. This LP is really no different. Plenty of twisted tales played in the Donut's tweeky but rockin' style, plenty of good ones but over all not as grabbing as they are live. Anyway, this LP comes with a big booklet with photos and a story about a guy who becomes a stain. I don't know what you get with the CD, but no 12"x12" book I'm sure. Fans will love it but first timers should go see Alice Donut live before they attempt to like the records.- Al
(Alternative Tentacles)

AMENITY
"Breathe" 7"
Really fucking good punk rock with a message from these San Diegans who went belly up a while ago. Great sound and songs, and it's on a Seattle label!!. I don't understand how bands put out so much work into what they do, release a few 7"s, tour once or twice, get a real good thing going, and then blow it by breaking up. Oh well. --Ted
(Scorch, PO Box 95363, Seattle, WA 98145-2363)

AMERICAN SOUL SPIDERS/SUPERSNAZZ
(split 7", clear)
A.S.S. has Popeye on lead vocals and kicks ass, all right. "Stink!" Supersnazz's "Johnny" is like the Runaways' reborn. One of the best split singles of the year. - CAKE
(Baylor Records, 633 Leonard St., #3, Brooklyn, NY 11222)

ARTIFICIAL PEACE/MARGINAL MAN
"Discography/Double Image" CD
As you can tell this is a re-issue of the Artifical Peace stuff as well as Marginal Man's "Double Image" lp all on one CD. A nice convienent re-packaging. What bugs me is that they used MY photos of Marginal Man for the art! Besides the fact that there is no photo credit (and they took them right out of "Banned In DC"), they could have at least asked me for the originals that would have reproduced way better. Oh well... - Al
(Lost&Found Im Moore 8, 3000 Hannover 1, Germany)

ASHTRAY
"Ashtray" CD
It's about fucking time they release an album! I loved the single-- and both tracks ("Trailer" and "Riding on the Train") can be found here, along with 13 other excellent cuts. Twisted lyrics, grungy guitars, unconventional structures. Grab this! -Thom
(Shoe P.O. Box 42249, Philadelphia, PA 19101)

ATROCITY
"Longing For Death" CD
Ultra tight death metal with some incredibly high-speed time changes courtesy of one hell of a proficient drummer, not that the rest of the band are any slouches either. Mostly well written lyrics deal with the downfall of the earth through destructive greed and a fascination with dying. Obviously one of the best bands for their ilk. Par for the course as with most Roadrunner releases the production and mastering are pretty topnotch. - POOKIE
(Roadrunner)

BABES IN TOYLAND
"Fontanelle" CD
I am still listening to this CD almost every day, two months after the last review (see last issue). What a fucking masterpiece! -Thom
(Reprise)

BABYSEX
"Woe Man" CD
If Grace Slick tried to be Patti Smith on a rollercoaster full of fuzzed-up, drugged-out dwarves with medical problems. Don't let your kids listen in. Please. - CAKE
(Doggy Bag Records, Starkenburgring 43 D-6050 Offenbach, West Germany)

BASSHOLES
"John Henry" 7-inch e.p. & "98 degrees in the Shade" 7-inch e.p.
I couldn't live without either of these two. Dan Howland, the man responsible for more than his share of lo-fi-country-blues in the Gibson Brothers, has this new project going. The Bassholes. If its bathroom recordings your violently vintage ears seek, look no further cuz this is the shit. The "John Henry" single has some amazingly crude yet moving guitar playing that could stumble the dance out of any drunk. "98 Degrees in the Shade" is just as great. The B-side to that single plunges into a vat of weirdness and still comes up brilliant. Two important swallows in the cess pool of trash in roll. - KRK
(Sympathy & In the Red Records)

BEAT HAPPENING
"You Turn Me On" CD
I'd describe this band as being the Velvet Underground of today minus the heroin and replacing the psychosis with pleasantness though Gwynne (ex-Pandora) probably described them better when she said they're the new Shaggs. Nonetheless there're some cool tunes to be had like the pretty and highly repetitive "Godsend" which highlights Heather's sweet vocals to more typical and harder numbers like "Hey Day" and "Bury The Hammer" with Calvin's deep end vocals. Can't put my finger quite on it but there's something very comfy about this band like a big fuzzy blanket or a warm sweater. -POOKIE
(K/Sub Pop)

BIG CHIEF
"Berlin '90" (7")
Two live cuts "Honey-legged" and "Brake Torque" that are top notch. (Despite the Big Chief/Flipside dispute of '91, I still think that they are the best band out of Ann Arbor. Sorry, Thom.) - CAKE (Blackbox)

BILLY CHILDISH & THE BLACKHANDS
"The Onginal Chatham Jack" CD
The man is simply amazing. A New Orleans feel creates a low-fi quality level for all. As prolific as Billy is, he still finds time to paint his own album covers. Weird Al never did it as well. -CAKE
(Sub Pop)

BLUNDER TONGUE
"Long Tall Willie"/"Third Brown Eye" 7"
Clawhammer's Jon Wahl, Bob Lee and Rob Walther get down and weird in a side combo that also features Dan McGough on piano and Ren of Lubricated Goat on saxophone. Little Richard meets Captain Beefheart on the "A" side which is a semi-cover of "Long Tall Sally". Longtime fans will delight in the "B" side, which (although a bit self-indulgent) focuses on the more bizaare aspects of the Clawhammer sound. -Bob
(Sympathy For The Record Industry)

BLUNDER TONGUE
"Long Tall Willie"/"Third Brown Eye" 7-inch
A combination that couldn't have been dreamed up better in hell. The rabid singing and guitar playing of Jon Wahl (Clawhammer) and the Scatterbrain saxophone and guitar playing of Ren (Lubricated Goat) together with a couple other lo-fi lovers this 7-inch derails from rock n roll to interplanetary alien rape. Weird shit. - KRK
(Sympathy)

BLUNDERBUSS
7-inch e.p.
Louder than thou mayhem from this band, who I've never heard of. New school terror, churning, wailing reminescent of this type of destruction THE UNSANE can produce. Impressive - I wish there was an address so I could inquire about this band. Check it out. - KRK
(Pop Bus Records)

BRENDA KAHN
"Life In the Drug War Trenches" 7" ep
The cool, colored purple vinyl and the acoustic, ragtime feel sooths the images of street tough and not enough. Evoking L. Reed cityscapes and Joni Mitchell wordplay, Brenda's thoughts roll off her tongue like discarded classifieds down a wind-swept alley. This one's for lovers of the strong and sensitive, without sloppy chords and one hundred-plus d.b.'s. - POOCH
(Crackpot , P.O. Box 16448 St. Paul, MN. 55116)

BRUJERIA
"Machetazos!" 5-song 7"
It's been a long, long time since I have heard a grindcore record that was so nasty that it was able to shake my foundations like this one. This simply does not compare to the nastiness normally associated with typical grindcore (which is already cliche)-- this 7" goes way beyond and literally scares the shit out of the listener. As ugly as I believe grindcore could ever get. -Thom
(Alternative Tentacles)

BRUTAL TRUTH
"Extreme Conditions Demand Extreme Responses" CD
Ultra tight hyperspeed grind metal a la Napalm

Death with at least one ex-Nuclear Assault member and a drummer that's so fast I had a hard time believing he was made from flesh and not electronic circuitry. I'd say that lyrics like "I may not be gay/but I don't care if you are/live your life in peace/and fuck them if they laugh" give me lots of respect for the band as people. I was a little disappointed in it being a bit too straight ahead and not having a few strange twists like Carcass being that it's an overrun genre but the sheer numbing intensity makes it stand out a bit.
-POOKIE
(Earache/Relativity)

CIRCLE JERKS
"Golden Shower of Hits" CD
Ah! In all its un-digital glory,. this classic(?) album finally hits CD. Twenty-seven minutes really comes and goes fast, but what the fuck! "In Your Eyes", "When The Shit Hits The Fan", + "Golden Shower of Hits" are the pinnacle bitchen cuts on this nine-year-old piece o' noise. - CAKE
(Avenue/Rhino)

COCKNOOSE
"The Greatest Band of the 21st Century" 7 in.
Bad-boy fuck up punk. Four chords and a dirty mouth. The boys must terrorize Lawrence, Kansas with classics like "Alcohol Burnin' Man" and "Fuck You Die." Would make for a dangerous twin bill if the Mentors rolled in to town. Bet they eat meat, too. Tough and raw.-Martin McMartin
(Laceration Records, POB 442442, Lawrence, KA 66044)

COFFIN BREAK
"Thirteen" CD
It's about time for a new one-- and it sounds good. Clean, crisp production, well-written songs (as usual) and overall good sonics-- but, it sounds a lot like their last record, and the harmonies bug me a bit... a little too poppy, as well. What happened after "Kill the President"? -Thom
(Epitaph)

CONTROPOTERE
"Solo Selvaggi" 4-song 7"
Angry, schizophrenic Italian folk/hardcore featuring itty bits of piano, weird female choruses, and tribal bongos. A little Satan (?), a little Vladimir I. Lenin. I don't grok Italian, but this is weird stuff. Try Communist Hell's Angels holding their own Renaissance Faire. Comes with bilingual lyrics. -BERI
(Contropotere, Via Stella 110, 80120 Napoli, Italy)

CRAW
"Elliot/Living Room" 7"
Take JOY DIVISION, add a bit o' Seattle, some distortion, and almost-techo repetitiveness... top it off with dynamic yet straight-forward vocals and things get interesting. "Elliot" is a bit tedious, though-- both songs are long as hell, but there is enough going on in the guitar department and the change/hook department to make it flow. Not bad. -Thom
(Hit & Run Records, P.O. Box 44302, Cleveland, OH 44144)

CREEP
"Unscrewed"/"Allnight" 7"
Power/punk (almost like Urge O.K.) with a great echoey effect on vocals/guitar on "Unscrewed." Nice stickers too. - CAKE
(Blatant Records, PO Box 10173, Olympia, WA 98502)

D-RAILED
"Goofin' Off" 4-song cassette
Eye got dem ol' psycodelick blews agin, mama, & we got an Orange Co. trio searchin' for an anachronistic cure. Coming off more like Spinal Tap than Cream, they're saved by the disclaimer of the cassette's title. Off-key vocals and the obligatory wah-wa help mix classical references with surrealism; although I get the feeling they're selling their talents short. The playing supports the vocals too well to pass for purely sophomoric. I do get the feeling they had a bong blast recording this (with the inimitable Chaz producing), and thereby achieved their zany purpose. These guys probably dream of whitewater rafting the river of Lethe. -POOCH
(P.O. Box 1506 Sunset Beach, CA. 90742)

DAISY CHAINSAW
"Eleventeen" CD
Brilliant deranged happiness in the Yoko Ono/ Kate Bush/Paulie Styrene school of shrieking with the massive musical attack of a more metallized Big Black. Fucking delivers, ain't it? "I Feel Insane", "Love Your Money", "Pink Flower", "The Future + Me" -all lickingly deranged to a maximum degree... - CAKE
(A&M)

DAVY JONES LOCKER
"Green Album" CD
Cool. Another fucked-up beyond belief band emerges from the burned-out carcasses of Lynyrd Skynyrd. "He's Purify You" is Metallica trying to be Jesus Lizard. God, what a wonderful smelly mess.
- CAKE
(Go Get Organized, 12 Rue Frechet, 75009 Paris, France)

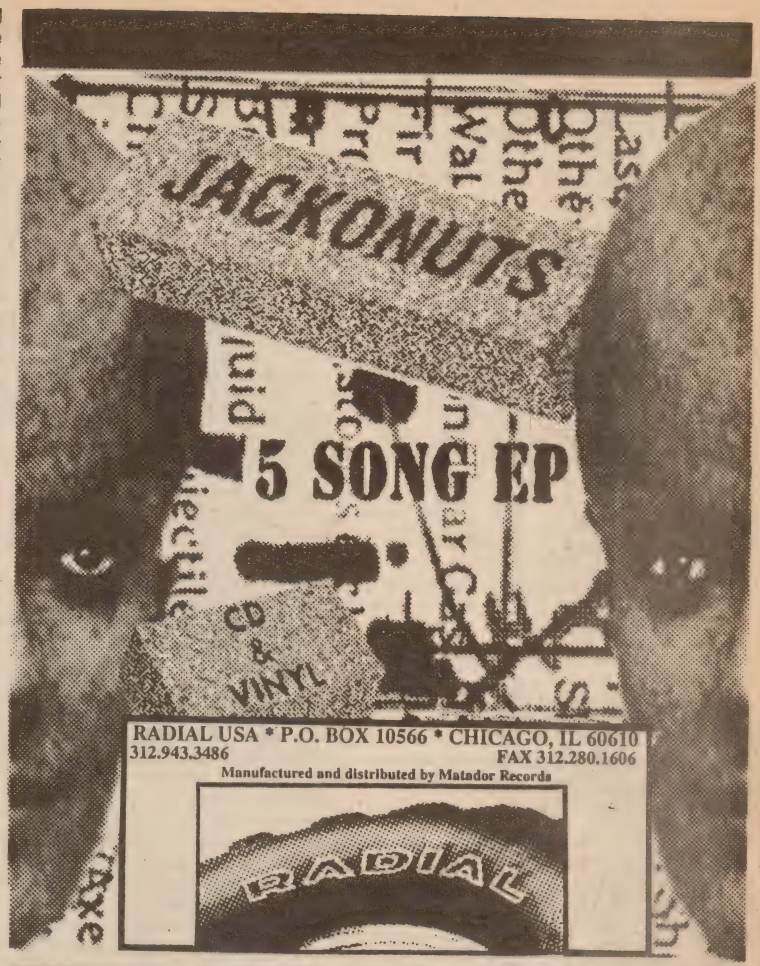
DEATH FOLK
"Death Folk II" CD
It's Pat Smear of the Germs and Gary Jacoby of the now defunct Celebrity Skin. Moving away from their past folk efforts and to more of an abrasive sound. A brilliant cacophony, Death Folk II even includes covers of Def Leppard + Go-Go songs and makes you wish that Darby Crash could somehow return. - CAKE
(New Alliance, PO Box 1389, Lawndale, CA 90260)

DEVO
"Live, The Mongoloid Years" CD
Possibly the best live reissue of the year. It gives ya seventeen cuts from '75 to '77 and showcases that their satirical edge was intact even in the stoned mid-70's. A beautiful document of how fucking great Devo was before their artistic downfall in the mid-80's. Bring back the old Devo, guys. - CAKE
(Rykodisc)

DIDJITS
"Little Miss Carriage" EP
Like the Lazy Cowgirls and Bad Religion, this band sticks to their roots and refuses to change. If it ain't broke, don't fix it. High powered, energetic punk rock with catchy choruses and an attitude that just won't quit.- Ted
(Touch and Go, PO Box 25520, Chicago, IL 60625)

DIDJITS
"Little Miss Carriage" 12" EP
New five song e.p. extravaganza from these three children. What with even a cover of Montrose's "Rock The Nation" to make you little shitty grunts appreciate the obvious brilliance of mid-70's racist Rock 'n Roll. Like the Didjits if for the express reason of subjugating your college class Anthropology teacher to the cover. 'Nuff said! - CAKE
(Touch & Go, PO Box 25520, Chicago, IL 60625)

DIME BAG
"Dime Bag" CD
Bad boy punk rock, 4 chords and attitude on "Crack Torch," "Skullfuck," "Sickhole" etc. Low budget production adds to the obnoxiousness. Motorhead and 80's Mentors style h/c came to mind, but I bet Lemmy doesn't play with oregano, which is the herb enclosed with the cd. -Martin McMartin
(Heat Blast, po box 491, Eaton Town, NJ, 07724)



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DOGBOWL
"Flan" LP
A 'musical opera/novelization of a novel by Stephen Tunney. The deranged cover is nothing compared to the grooves within. Imagine your worst nightmare has come to pass... Fuck the Who's "Tommy"... cause this has more balls... and less sanity. Check your head, Dogbowl. - CAKE
(Shimmy Disc)

DON CABALLERO
"Unresolved Karma" 7-inch
Quite a surprize as I've never heard of this band but after several listens I've become intrigued. (Luckily the band sent the first seven inch on Pop Bus Records to help figure things out.) Both songs on this 7" are instrumentals. Both songs sway to the psycho-jam side of rock. After knocking myself crazy I can't help but compare these guys to Blind Idiot God, maybe some Slint or Breadwinner, all amazing bands and Don Caballero slither in there with the grace and charm of a boa constrictor; thick, gripping and captivating. An extremely worthwhile venture for you, sick of the norm, folks. - KRK
(Broken Giraffe 201 Tangelo Dr. Clairton, PA. 15025)

DOWN BY LAW
"Blue" CD
Wow-- when I heard that first song ("The Last Brigade") Liz and myself both thought I accidently put on "The Big One" compilation CD... if you have heard their cut on that one, then you can rest assured that this one sounds almost identical in production, mix, etc. A good disc, it rocks. -Thom
(Epitaph)

DOWN BY LAW
"Blue" CD
Second release from this "supergroup" of sorts. All the members on this are now gone, except Dave Smalley of course, and that includes Chris Bagarozzi from Clawhammer in addition to Ed and Naz from the Chemical People. Eleven power/pop punk rock anthems (one acoustic) that may take one or two listens to get into, but this is one pretty solid album and one of the best things Dave Smalley has done in quite some time, or at least since the last Down By Law record.--Ted
(Epitaph,6201 Sunset Blvd, suite 111,Hollywood,CA 90028)

DRIP TANK
"Slake" CD
Drip Tank are a really good band live and the live experience has been perfectly transcended on to the studio recording. Their straight ahead punk numbers rock hard, their more melodic numbers come across really well. Driving tunes that scream to be noticed, check this band out. -Thrashead
(Headhunter/Cargo)

DROP NINETEENS
"Delaware" CD
Holy stinking shit! There's a Van halen "Tribute" song on this -"Ease-ithanen" which sounds like MBV without the screeching feedback. Fucking wondrous! This is one of the most beautifully crafted albums of the year. Entering S. Pumpkins territory but teasing you just enough to want more. Great! - CAKE
(Caroline)

DUCHESS DE SADE
"Pleasure Dome"/"O My Gash" 7"
I've been a bad, bad boy lately-- and if this is my punishment then I am going to make it a point to be even worse! A brutal attack on the dark side of sexuality that treads where few would dare to explore. Well-disguised lyrics, meaning NOT just simple sexual innuendos-- a pocket dictionary should have come with this record. A spanking good time! "Pleasure Dome" kicks, but "O My Gash" is the real choice cut here. Pick it up or you'll pay the consequences. -Thom
(Piece of Mind 2431C Main Street, Santa Monica, CA 90405)

EARL'S FAMILY BOMBERS
"Listen How To Suck Vol.1" [cd] and the 7 inchers.
The old cliche' that "I can't say enough about these guys" is all too true in the case of the Bombers-but since I'm about to rant in the pre-interview portion about 'em I merely want to reiterate in this review section that there is product out and I'm gonna give you the band's contact address so you can contact them direct to buy their shit cuz if I'm not mistaken that is probably all they're getting paid is copies of the stuff to sell--and the real important thing for you to remember here is that you need everything these guys have released and probably will release for some time to come since I doubt Earl's recs will be the place to listen to any sucking for quite a while yet. - Shane
(Major Label/Kept In The Dark --but write the band at 1501 N. 6th Ave. Tucson, Az. 85705)

EL SMASHO
"Frank's Five Speed"/"Notorious" (7")
Great 2nd single with nice guitar riffs on the A-side. Reminds me of Robert Fripp in Black Flag. Pick it up. - CAKE
(Trixie, 1222 E. 52nd St #1, Chicago, IL 60615)
Thanks for the payola.

EMBRYONICS
"Enter The Sick World Of The Embryonics" 7"
These guys remind me of The Miracle Workers, perhaps with a bit of Mudhoney thrown in (although probably not enough). One of my problems with Miracle Workers (who were a pretty good band, I thought) was the "epic length" of a lot of their songs. Embryonics seem to follow suit. (Side "A" clocks in at nearly 5 minutes!) Other than that, I think this is a pretty good record. -Bob
(Unique Records, Bruggner Weg 36-4005 Meerbusch 2, Germany)

EX AND TOM CORA
"Scrabbling at the Lock" CD
A really great colloboration with one of the masters of cello, Tom Cora. Listen to "State of Shock" for a fuller explanation. Definitely more important than BON JOVI. - CAKE
(Cargo/Ex Records)

EXCEPTIONS
"Flowering Scrunch"/"Exceptionally Horny" 7"
Don't know ska from shinola, but this is alright, especially the weird hOrNy instrumental. Flashback to high school band daze. Yucky thought, but cool record. Also, great cover! -BERI
(Icon PO Box 1746, Royal Oak, MI 48068)

FACE TO FACE
"No Authority," 3-song 7"
Typical OC-style punk from Victorville? Well recorded (of course it was done at West Beach), but too BAD RELIGIONish to push the envelope. Not too bad, just not unique. -Thom
(Dr. Strange POB 7000-117, Alta Loma, CA 91701)

FALLOUT
"It's All Over Now" 5-song 7"
A lyric sheet would have been nice-- I had to actually pay attention to understand the words-- ha ha. If this record appeared in late '77, early '78, it would probably have been as important as CRIME's "Murder by Guitar/Frustration" 7" or whatever. As it stands, perhaps this might get overlooked in today's scene. T'would be a mistake, as FALLOUT really knows how to lay down a punk rock song-- short, to the point, simple, catchy. When you're at a club and you hear this through the PA between bands, you'll kick yourself for not having picked this up 'cause by then it will be out of print. Do yourself a favor. -Thom
(HitMen Entertainment, P.O. Box 12023, Roanoke, VA 24022)

FALSE FRONT
"Dude" LP
If Derek & The Dominoes was fronted by David

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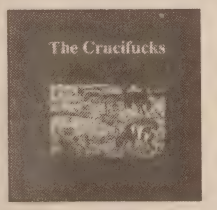

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Lee Roth with backing by a non-Grateful Dead influenced Butthole Surfers, but with an ever-increasing appetite for acid-laced beer. Ha! Ha! Ha! "Wild Horse" is the tasty result... and don't forget that clowns are scary! - CAKE
(Shimmy Disc, JAF Box 1187, NY, NY 10116)

FEAR FACTORY
"Soul of A New Machine" CD
Industrial strength crunch metal that draws from both death metal (mainly) and bands akin to Godflesh with the loud, heavy production to drive it home. Big, gruff, bellowing vocals surge over a wall of double bass drumming and chugging riffs and are sometimes set aside in favor of some really cool choral-style vocal arrangements. Lyrics themselves revolve around grief and pain of one sort or another. Seemingly intelligent and heavy, not a bad combination.
-POOKIE
(Roadrunner)

FIG DISH
"Unleash the Cracken" CD
R.E.M. under a different name-- with bad harmonies to boot. Kill me. -Thom
(Touchy-Feely, 1970 Spruce Drive, Glenview, IL 60025)

FIZZY BANGERS
"Fizzy Bangers" cassette
In the ignoble tradition of post-adolescent anachronists who should know better, but luckily refuse to grow up (Fonzie, Jonathan Richman), comes this L.A. pop quintet. Talking five bitchin' tunes dealing with popping wheelies for approval, to lusting after a Hot Dog On A Stick girl (to trancend those rancid outfits, this babe's gotta be awsome). It's a sure bet she's not the same girl they constructed the fine cuplet, "I can't say that you're foxy/ Your face could use some epoxy," for. However, considering there's no picture of them on the label, my guess is they may not be in any position to judge. At least they acknowledge "ugly's where I'm at." But if Rock & Roll died of boredom (as they claim, using an Eddie Cochran riff), why perpetuate the artform by releasing a cassette full of such wit and energy? Leave it to these dudes to finally make the obvious title "Smoking Fags" a reality. Excellent. -POOCH
(P.O. Box 38214 Hollywood, Ca. 90038)

FLAMING LIPS
"Hit to Death in the Future Head" CD
This sucks. The only thing I have ever enjoyed by this band is "Six UFO's" from the TELEPATHIC SURGERY LP. Everything I have heard since then is a downhill slide into boredom hell. FL tries too hard to be "deep" and "witty" and simply seems to confuse the listener with no real substance or direction. It's well-disguised college pop. Sorry kids, but if you buy this CD, you're wasting your money. Buy BABES IN TOYLAND instead. -Thom
(Warner Bros.)

FRAMPTON BROTHERS
"Do the Chair"/"Furniture" (7")
Rockabillyish Rock N Roll with Mojo Nixon vocals and very clear production. "(I Wanna Be Your) Furniture" is very frightening.
- CAKE
(Popllama Records)

FRIENDLY GHOSTS
"Porch Songs" 4-song E.P.
When I saw the photo on the back of this record, I thought "Uh oh, the Violent Femmes have found Jesus!" Actually, these fresh-faced white boys spew a New Wave/Blues hybrid that's kinda catchy. "Silver Dagger" reminds me of my demented grandmother's advice, the vocals tremolo-izing hypnotically like R. Plant's in "When The Levee Breaks." "Brown Jug" could be M. Stipe in a clown suit fronting the Cure. "Miss Bailey" is a creepy suicide ballad. A lot of echoey blues jangle that grows more electric and nasal until it cuts off way too early. Almost great. -BERI
(Confidential Records, 1013 Evelyn Ave., Albany, CA 94706

FYOOG
"The World Must Know" cassette
Experimental fireworks abound from this San Dimas(?) band. "Great Master" is the song Captain Beefheart wishes he had done back in the 70's. "Happy Thanksgiving" is a trippy freakout for sure, dude. Don't forget to lick the stamps. - CAKE
(1840 Fernridge Drive, San Dimas, CA 91773)

GARGOYLES
"Without End" CD
SEVENTEEN classics! The last recordings with Lisa Lombardo... sigh... but I hear that their new guitar player smokes! Finally breaking from the DEAD BOYS thing... and finally heading in their own direction. Rocking as all fuck! Buy buy BUY! -Thom
(Sympathy for the Record Industry)

GIBSON BROTHERS
"Knock Down My Blues"/"I'm Drifting" 7-inch
Recorded in August 1991 these might just be some of the last damaged blues you'll hear from these stubborn folks. "Knock Down My Blues" is as pure a Gibson Brothers song you'll ever hear. Low, dragging and whiskey howling, the caterwauling guitar playing is drunk genius. I'm not a big "live" fan and the live recording of "I'm Drifting" went past me like a fly with greener pastures in mind. Still a documenting release ya must own. - KRK
(In The Red POB 49593 L.A., CA. 90049)

GOD AND TEXAS
"Comrade General"/"Chromalox" 7-inch
Two more skullcrushing songs from God and Texas. They've got a new bass player on this, plus they are getting away from the Husker Du comparison and they're definetly carved out a sound that is their own. As with other God and Texas releases John Humphrey is still slashing out those killer melodic riffs and maximum volume. This single is a good repersentation of them live, but the live shows are a fuck of a lot louder. -Thrashead
(Love Hammer Records, POB 1245, Athens OH., 45701)

GOD AND TEXAS
"Comrade General"/"Chromalox" 7-inch
Quite a single, as it marks the shattering departure of all previous recordings for this soon to be recognized band. God and Texas lay down the curving pavement with this steamroller release. With a rhythm section that throbs like your thumb having just been hit by a hammer, the guitarist is left with nothing to do but spray shards of dense white noise in all directions. Despair harnessed vocals are the finishing cracks to this purty hot single. Interview with this band next issue. - KRK
(Love Hammer POB 1245 Athens, Ohio. 45701)

GOODS
7-inch
Ok, Husker Du soul rock, but any band that does a Lemonheads cover can't come to my house for nitrous and box wine. - KRK
(Stab You In The Back Records (714) 650-1162)

GORILLA BISCUITS
"A New Direction" dbl-7"
LIVE Gorilla Biscuits! Not a bootleg, either, although it is my understanding that a boot version of this has come out, this one is legitimate and all profits will go to charity. Seven songs from what I feel to be the finest band to come out of New York in the last 5-7 years. Relentlessly excellent punk! One of the discs is a test pressing that came out a bit bad, so is was simply given away with the package-- 11 songs total! The letter that came with this asked me not to print the address as I am told that they are almost all gone already. No re-pressings are planned. Edition of 500 I believe. This could be

YIKES! FIZ YIKES!

A blah blah blah blah magazine

actually made it through three issues!

#4—due out in early dec—will feature babes in toyland, rocket from the crypt, 5-8, helmet, andy 7's trash can school/L7 tour diary, holy water, bitchcraft's rebecca, possum dixon's celso, the meat puppets, mudwimmin, and stuff too fizzy to mention!

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CINECYDE
I Left My Heart In Detroit City LP/CD
This is Detroit's Cinecyde's debut album, originally released in 1982; one of punk-rock's forgotten masterpieces: if you lived it you know. Remastered by the band -who is by the way still kicking- this baby also contains two extra tracks from the album sessions.

THE VOODOO DOLLS

VOODOO DOLLS
Voodoo Dolls CD
Guaranteed to blast the grille cloth off your speaker. Totally modern garage punk from this hot Boston band that features former members of the Prime Movers and the Pets. This be the Doll's debut after a series of tapes and singles that had everone's ears twitching. European distributors: We also carry the US only vinyl pressing...CD's got extra tracks, though.

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TOMMYKNOCKERS - ONE TOO MANY 7''
CHORUS OF DISAPPROVAL - EP 7''
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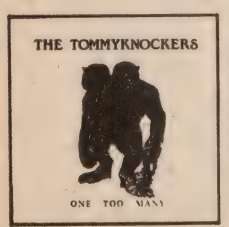

TOMMYKNOCKERS
One Too Many 7"
Rich Coffee and the Tommyknockers keep getting better at their raw, grungy garage sound. This could be their best single yet: two blazing and hooky tunes that'll make you shake and wiggle better'n any L.A. earthquake.

BLACKBIRD
Class War 12" EP
The odd novelty from Helter Skelter Records. It's the Kinman brothers doing it to themselves: the Dils' "Class War" is tortured into a techno stomp, while Rank'n File's "Amanda Ruth" is pure cowtechno magic. With two mind-numbing remixes from the Nitronic Studios.

ROCKET FROM THE CRYPT
Yum-Kippered 7" EP
Three brand new tracks from one of the hottest rock'n'roll bands around. This is the single that opened the deluge of seven-inchers on Sub-Pop, Marge and Sympathy. Believe it, these days it doesn't get any better than this.

AMERICAN RUSE
Break It Down LP/CD
Brand new studio LP by the best Detroit band to come out of England. Raw, fast, poppy rock'n'roll. They've got singles out on Sympathy and LP's on the ultra-cool Shakin' Street. Mr. Jeff Dhal sits in on a coupla tracks. CD's got 12 (count'em) extra tracks.

LE BAMBINE CATTIVE
EP 7" EP
Three naughty little girls dashing through 30 years of rock'n'roll, leaving a trail of chocolate fudge, strawberry cheesecake, sex, brokenhearts and tears. Yummy! There's nothing like'em around.

CHORUS OF DISAPPROVAL
EP 7" EP
Another exclusive 7" recorded for Helter Skelter. This time it's LA's leading SE band. Hard, aggressive hardcore that knows no boundaries. Fast, relentless, loud and thought-provoking. XX

the collector's item of the decade! Look HARD for it! P.S. Bunkhard, send the book to me and I will make sure it gets reviewed, thanks. -Thom (Flex!)

GRAY MATTER
"Thog" CD
GM are closely related in style to SEVERIN (or is it the other way around?) but this release (their 4th) held my attention for the whole joyride. Well-fucking-written rockers, cool lyrics, excellent production. Very nice. Even the harmonies work. Rocks. -Thom (Dischord)

GRIMBLEWEDGE
5 song demo
Another good band out of Tucson--not only do they cover "Lucifer Sam" on this 5 song tape but they definitely have an early early Pink Floyd sound say crossed with something a little swampier--I thought I heard a little Scientists influence perhaps. I enjoyed this demo and really enjoyed hearing 'em play a live set on the radio when I was still in the joint in Tucson--so I wanted to share their existence with you. - Shane
(P.O. Box 856 Tucson, Az. 85702)

GRUNTRUCK
"Above Me" 7 in.
Over-long Zep/Sabbath rehash with a humongous nod to Soundgarden. Probably great at what they do, and I bet they "really rock live, man" but the world does not need more of this stuff. Excellent photo sleeve of a happening 70's babe who's looks like she just rolled in on the Freedom Train. Anybody out there old enough to remember that? Oh, fuck it, just go buy it. Since when have you hairheads ever listened to me, anyhow? - Martin McMartin
(Roadrunner)

GUN CLUB
"In Exile" CD
For those unfamiliar with the Gun Club, they were a band that formed during the late 70's L.A. punk explosion and after a long time of not being able to really make a go of it here original members Pierce and Powers ended up in Europe where the band had amassed a decent following, thus the CD's title. Soundwise, a lot has changed. They've gotten a lot more slick but the same Southwestern and Blues influences are still there as well as Pierce's one-of-a-kind vocals. Lots of good tunes, from the beautiful dreamy "The Breaking Hands" to the earlier sounding "Thunderhead", the Bluesrock inspired "Port of Souls" and the atypical "Another Country's Young" plus many more. 18 tracks culled from separate European releases. Definitely some cool stuff, just wish they'd make the guitar a bit thicker. -POOKIE
(Triple X)

HAPPY FINGERS INSTITUTE
3-song 7"
Ha ha ha ha hahahahha! What a twisted mess! "Screw the curfew" is about the midnight curfew imposed on minors in Pasadena, Texas. "Irrational Anthem" pokes well-needed fun at lawyers in the music industry tothe tune of our F. Scott Key's ancient hit single. "Pasadena's Burning" refers to this band's, um, love, for this suburb of Houston, TX. Nice release, cool band. Would you guys PLEASE get a stable line-up together and hit the road? Please? Head WEST! -Thom
(Angry Neighbor, P.O. Box 66462, Houston, TX 77266-6462)

HAWKWIND
"Electric Teepee" CD
This highly anticipated CD really came as a surprise -which is really no surprise at all coming from these guys. The line up from the last full studio LP ("Space Bandits") has changed considerably - Hawkwind are down to a three piece of Brock, Davey and Chadwick, but you wouldn't know it from the sound density. And the music has again shifted it's focus, this time reminding me a lot of the "Warrior On The Edge Of Time"/ "Hall of The Mountain Grill" period, with 78 minutes of drawn out, spaced out selections. Hawkwind are masters of hypnotic rhythms and they jump full bore into that realm here, plenty of variety, but consistent hard rock space psychedelia. The surprise number here is "Mask Of Morning" drawn from their very first UA album! You can definitely see where 90's Hawkwind is at if you've ever heard the original. A very solid release, one that takes many listens to fully digest. - Al
(Essential Records)

HEADFIRST
"Intervention" b/w "Come Together" 7"
The A side is a kind of metalish groovy song, and the flip is a cover of that Beatles tune that has been a zillion times before by too many metal bands. Ltd to 500 with a silk screened cover, if that means anything to you. --Ted
(Jester, Box 1564, Tustin, CA 92681-1564)

HIS NAME IS ALIVE
"Livonia" CD
Smooth and tasty as sugar-mint reissue. "If House music was acoustic" says their presskit... Well, I don't know about that, but I do know that this stuff is pretty intriguing. "Livonia" is a nice, insane addition to an already-great collection. - CAKE
(Rykodisc)

HIS NAME IS ALIVE
"Home Is In Your Head" CD
Twenty-eight songs of psychological insanity liable to entrap you in a cocoon. "Hope Called In Sick" is def for you noise fans... Their cover of "Man On The Silver Mountain" sounds like Chumbawamba, and "Is This The Way The Tigers Do?" is Butthole territory meets Crass guitar noodlings. Don't forget your diapers. - CAKE
(Rykodisc)

HOSS
"You Get Nothing" CD
Aussies erupt into an orgasmic frenzy with this MC5-ish release. HOSS. "Magpie" is a very revelant 'power' cut. An unrestrained attack. Like the CELIBATE RIFLES.- CAKE
(Dog Meat GPO Box 2366V Melbourne 3001, Australia)

JEAN SMITH
"Ashes"/"Charcoal Ladder" (7" purple)
Worldcore Vol. III with the singer of Mecca Normal. Son of Bukowski-like poetry. - CAKE
(Kill Rock Stars, 1023 S. Adams, Suite 418, Olympia, WA 98501)

JOHN CALE
"Fragments of A Rainy Season" CD
This gentleman's credentials (hint: White Light/ White Heat) are outstanding. Classically-trained when he was a child, Cale is an incredibly gifted pianist and singer, and this album, recorded in the spring of '92, is proof of that.
(Rykodisc)

JOLT
"Lulaby"/"Jalopy" 7"
Classic power punk sounds from this 3 piece combo. "Lullaby", with it's nasal vocals and pop production (care of Nikki Parasite) starts to reach into Green Day territory, a great pop/punk song. "Jalopy" stays true to straight ahead early style punk, with great upbeat and solid drumming. Send these guys down here! - Al
(Shredder 2425-B Channing Way #554, Berkeley CA 94704)

JON SPENCER BLUES EXPLOSION
"Son of Sam"/"Bent" 7-inch
We here at the Jon Spencer Commemoration Society have all cast our votes and it's your anus, er, I mean unanimous. This single just plain smokes. It's actually quite different than previous stuff. Alot of it has to do with the saxaphone which screams and carrys the song

over a hopping beat and jumping guitar riffs, as Jon boldly states, "It's a blues explosion...son of a bitch." If you're not hip to the Explosion by now, this single was made for you. It's a can't miss classic and a hands down contender for single of the year. - KRK
(In The Red Records)

JUGHEAD'S REVENGE
"It's Lonely At The Bottom" CD
Heavy metallic punk rock that has a really heavy Black Flag influence around the Slip It In period. There is a lot of straight ahead metallic punk rock with a few rocking thrash tunes also coming out at you. Very good lyrics, my favorite song is "Burn" about the riots here in L.A. It hit the nail right on the head. The CD also contains their first killer LP. Good package, check it out.
-Thrashead
(Hard Records, POB 661131, L.A., CA., 90066)

JUGHEAD'S REVENGE
"It's Lonely At The Bottom..."/"Unstuck In Time" CD
Before I go on with this review I'd just like to remind certain members that they requested that I talk more shit about the band, so you asked for it. Now you might be thinking why should I purchase anything from a band with as goofy a title as "Jughead's revenge", but before you make a hasty decision let us look at the band as separate individuals as well as a whole. First there's Joe on some pretty mean vocals who's kinda dreamy in a Rollins sort of way and has more mood swings than Sybil during menopause. Next there's Brian, who not only plucks an airtight bass but also once held a job for a record-breaking two weeks and has the amazing ability to piss down into adult drinking fountains. Moving right along we have two fine guitar heroes: Joey who's worth his weight in gold (anybody who knows this lovable lunkhead knows that's about equal to Fort Knox) and George, well let's just say he could've put Bob Marley to shame. Last but least there's self-taught drum dynamo Nenus who not only can make boss fills on the spot but also oil wrestles Danzig at a local amusement park and drives people on road trips insane with an array of King Diamond tapes. Couple them all up with some cool "abgry" lyrics and you not only have the oddest-shaped bands but also one of the best HC units around. Add the fabulous Slayer Hippy (Poison Idea) truning the knobs and yelling at me to leave the room, along with Don and Joe from Westbeach and you have one blazin' CD (which also contains their great long out of print first LP). 28 catchy tunes in all and such a deal you shouldn't miss! -POOKIE
(Hard Records, PO Box 661131, L.A., CA 90066)

JULIANA HATFIELD
"Hey Babe" CD
Ms. Hatfield is a wonderfully gifted vocalist. (At times reminiscent of M. Persons.) She's got a kick ass approach as well to writing good catchy pop tunes. "Everybody Loves Me But You" is the "hit" song from the album and is powerful. - CAKE

JUPITER SHEEP
"Beat Park"/"Space Hippie" 7"
Ok, I was drawn in by their well done packaging, but what we have is a decent, but pretty unoriginal, mediocre pop band. Both songs really go nowhere, something you might hear on some soft rock hits radio show but I doubt it. - Al
(Resounding Records POB 6433, Folsom CA 95763)

JUSTINE
"I On You"/"The Thrasher" 7"
I On You is really quirky, grinder type number with a lot of distortion, the song moves pleasantly at a fast pace and keeps you interested. The Thrasher is a lot slower and heavier than I On You, but boy do these guys keep the distortion factor high, cool. -Thrashead
(Love Hammer Records, POB 1245, Athens, OH., 45701)

KILL SIBYL
"Fairlane" (4-song 7" E.P.)
Melodic V.U.-type rhythms and "buried-under-the-mix" vocals with heavy percussion. If you like Beat Happening, then you'll love Kill Sibyl. - CAKE
(Empty Records, PO Box 12034, Seattle, WA 98102)

KILLING JOKE
"Laugh? I Nearly Bought One" CD
Killing Jokes greatest hits. I love this band so what can I say? 17 songs taken from just about everything, all the way up to "Extremities". Just get it... - Al
(Caroline)

LAUGHING HYENAS
"Crawl" EP
Well the Laughing Hyenas have cleaned up their act, or so I have heard, but their music it still the same if not a touch better. The title track is one of their best songs ever, and the other three songs are classic Laughing Hyenas. The vocals make just as much noise as the rest of the instruments and if you like anything else this band has out, you will definitely won't be disappointed.--Ted
(Touch and Go, PO Box 25520, Chicago, IL 60625)

LEMONHEADS
"Hate your Friends" CD
Hasn't this been released a few times before? This version has 7 bonus tracks that I can swear were just the best songs lifted off the "Lick" LP. Anyway, in case you're behind the times and just happen to love catchy loud sloppy punk songs about girls, then this classic release is one you can't afford to miss. Fuck what they're doing now, this is the only Lemonheads release you need. Essential to any punk's record, I mean CD, collection. --Ted
(Taang, PO Box 51, Auburndale, MA 02166)

LIDA HUSIK
"Your Bag" LP
Edie Brickell ain't got nothin' on Lida, whose fascination with the insanely obscure is a beautiful virtue. "Marcel" is a softly sung tribute to whoknowswhere. Kramer is more than good. - CAKE
(Shimmy Disc, Box 1187, NY, NY 10116)

LITTLE ONE
"Barmaid of Earthly Delights"/"Pickup" (7")
Sounds like a feedback/distortion-less Sonic Youth. Not bad. - CAKE (Comm 3, 438 Bedford Ave., Brooklyn, NY 11211)

LUNACHICKS
"Apathetic" CD single
Well it's about fucking time! Almost two years since the "Babysitters on Acid" album, and all we get is a fucking single from one of the greatest bands in the world. Tough shit. Three songs here with a later period Black Flag type of production and execution that just kicks! You may recognize a couple of these from the last few times they played here, and they sound even better on this disk. The last doesn't quite cut it for me, but "Apathetic" and "Plugg" will easily hold me for the next couple of years until their next release (they're THAT good). --Ted
(Safe House, PO Box 349, W. Lebanon, NH 03764)

MADDER ROSE
7"
What is this shit? "La la la lala" fucking harmonized pop crap that made me run for the TUMS in the kitchen drawer. Fucking ridiculous! -Thom
(Spontaneous Generation Records, 335 Grove Street, Box 269, Jersey City, NJ 07302)

MAGNAPOP
"Magnapop" CD
Great Pop/Punk from Georgia with half the songs produced by M. Stipe. "Spill It" is a brilliant track. Linda's vocals are reminiscent of

The Breeders and the lyrics are full of humor as well. A nice debut. - CAKE
(Play It Again Sam/Caroline)

McNICKNIX
"Bizarre Bazaar" 6-song 7"
Vandal Children Records is kicking some major punk rock ass! Take this release as only an example: Tight, sloppy yet structured and melodic rock/punk-- short but sweet cuts, 6-songs on one slab, lyric sheet, the works! Not typical fast angry p-rock, either. These guys have something different to offer. Check it out. -Thom
(The McNicknix, 22 Burnham Avenue, Enfield, CT 06082)

MEDICINE
"Aruca" (CD single)
I was wondering what my old buddy, Brad was doin' and...shit! This is the deffest/coolest sounds to come from an American band this year (a tie with SONIC YOUTH). What can I say? Melodic noise/feedback with a definite MY BLOODY VALENTINE influence. It rules, ok? - CAKE
(Creation Import)

MEICES
"Don't Let the Soap Run Out" 7-inch e.p.
Nice and playfully put together pop-punk. A whacked-out record cover uncovers a classic by J. Richman and kicks your brains out. Good salad. - CAKE
(eMpTY P.O. Box 12034 Seattle, WA. 98102)

MELVINS
"Love Canal"/"Someday" 7"
On this 5" record the Melvins take two Flipper classics and send them to the tuna cannery. The heavy sludgemasters do both covers justice, or they may have even improved them by some peoples standards. Either way you're guaranteed a thick musical attack that will crack open your cranium. -Thrashead
(Slap a Ham Rec., POB 420643, San Francisco, CA., 94142)

MOLES
"Moles" CD
Sounds like these yorkers have been hiding in a garage since the Velvets broke up. "Mary Jane" rocks kinda dull like Galaxie 500; while cool & catchy "Saint Jack" is early Pink Floyd weirdness plus power chords. The incongruous "Let's Hook Up And get Some" is like a cheesy outtake from Skinny Puppy's "Last Rights", but replace Ogre's emphysema + innards with Indian percussion, chanting, and an insane circus barker pronouncing Teenage Fanclub "Guilty! Guilty! Guilty!" Not bad, but hard to pin down. -BERI
(Seaside Records, address unreadable)

MONO MEN
"Just A Girl"/"Over The Edge" (7")
Fucktastic single by these Bellingham boys with a great cover of a Wipers' classic. A-side taken from the "Wrecker" album. - CAKE
(Lance Rock Records, 3200 Island Highway, Country Club Mall, Nanaimo, B.C. Canada V9T 1W1)

MOTO
"Places We Used To Go/Love Back" 7"
"Hey, let's mix the kick drum way over the guitar! That will sound cool!" WRONG! Not only is the mix total shit, but the songs themselves are lame-"happy-pop" R.E.M.-wannabe dung. This is one sad fucking release, let me tell ya! -Thom
(via Dutch East India Trading, P.O. Box 800, Rockville Center, NY 11571)

MS. MURGATROID
7"
This is a test pressing but I hear it's out now. Twisted as all hell noise with the main instrument being -- what?? You're not gonna believe this: distorted accordians! Woah! Pass the ketchup! Pleasurable in its unique qualities, even though the first three listens were a chore. One does not hear stuff like this every day, nope. Nice. -Thom
(Hell Yeah, P.O. Box 1975, Burbank, CA 91507)

MUCKRAKERS
"Fallin' Down/Muckrkers" 7"
Fuckin' wow! "Fallin' Down" is a slow ballad of biblical importance! A great fucking song! A GREAT fucking song! Acoustically laced. "Muckrakers" is a bluesy "anthem" of sorts. Sure makes for a great repeat listen! Put this on tape along with their "Assasination Time" 7" and rock your nuts off! Get your asses out to LA soon! I've just gotta see you live! -Thom
(Muckrakers/Rocket Reducer 1838A N. Oakland Avenue, Milwaukee, WI 53202)

MUDHONEY
"Suck You Dry"/"Deception Pass" 7"
A limited edition vinyl release which features "Suck You Dry", taken from their amazing major label debut "Piece Of Cake", and a previously unreleased "B" side. Both songs are Blue Cheerful, Big Muff, Super Fuzz sounding masterpieces and are available (I'm told) through SubPop. -Bob
(Reprise Records)

MUDWIMIN
"Skiz" CD
Wow! After the two 7"s I have been lucky enough to gouge through repeat listening, I now have a CD of some of the best slop-punk to grace my ears this year. All five tracks from the two 7"s I've heard are here, along with FOURTEEN more noisemakers. Simply put, MUDWIMIN are a painful band to listen to--sonically and lyrically. But this kind of pain never felt so damn good! This CD is mandatory! - Thom
(Big Dog Records, 109 Minna Street, #591, San Francisco, CA 94105)

MUDWIMMIN
"Skiz" CD
One of my favorite bands was Frightwig, and Mudwimmin remind me so much of what they would have been if they hadn't took the turn to rock 'n' roll somewhere along the line. Mudwimmin are glorious angry dirge - four women singing from their perspective, and getting their point across. This CD contains 19 tunes, plenty of live favorites, including "Oom Pa Pa" that great beer drinking song. A great CD, recommended to everyone. - Al
(Big Dog 109 Minna St. #591, San Francisco CA 94105)

MUMMIES
"You Must Fight To Live On Planet of the Apes" 7" EP
True to Mummies form, this 7" features a slew of noisey, lo-fi recordings of fucking great garage/punk music. The cover of the Beatles "I'm Down" is just a scorcher, and just to be fucked up they split the surf styled "White Caps" between both sides. The title song "You Must Fight To Live On The Planet Of The Apes" is true to 60's punk form, and catchy as hell. Great release. - Al
(Sympathy For The Record Industry)

MUMMIES
"You Must Fight To Live On The Planet Of The Apes" 7-inch
Although I'm really sick of all these fools claiming the Mummies to be some fucking God-like band, I'll admit I own most of their discs. Mainly cuz I know I can turn around and sell them to people for big bucks, and anyone who collects the Mummies deserves a good reaming. After all what do twenty-year old straightedge kids know 'bout punk rock or women? What else is there? As I write this my girlfriend is shaking her ass, dancing on the coffee table, telling me not to be such a "stick in the mud." I'll give you a stick in the mud... - KRK
(Sympathy For the Record Industry)

MURDER IN EXILE
"Murder In Exile" cassette
These guys have the reputation of being a Ministry clone, and that comparison only fits so far as both bands use sequencing and sampling along with plenty of loud guitars and fast rhythms.

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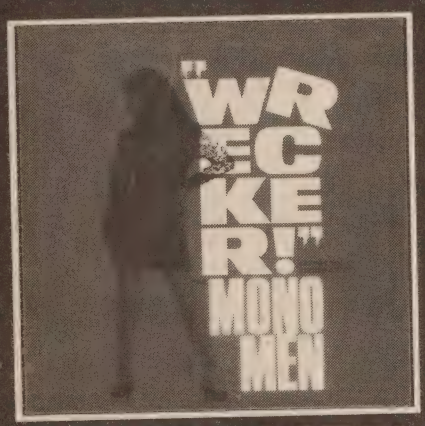

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Estrus Records P.O. Box 2125 Bellingham WA. 98225 U.S.A.

Ministrys roots are techno/dance but MIE are firmly rooted in heavy metal/rock. In that genre these guys are pretty decent, an angry edge shines through and the music is catchy and hard. Not bad, I'll have to see them live. - Al
(Ratchet Blade 6546 Hollywood Bl. #201 Hollywood CA 90028)

NAKED ANGELS
"Intent To Kill" 7-inch
"Naked Angels strongly encourage a vegetarian diet and cruelty free lifestyle. Please examine these issues for yourself; change starts from within each of us." -KRK
(Dog House Records POB 8946 Toledo, OH. 43623)

NEGATIVE APPROACH
"Total Recall" CD
YEAH!!!!!! IT'S FINALLY OUT!!!!!!! I've been waiting for this release ever since John Brannon told me about this almost two years ago. This is REAL hardcore, no questions asked! Negative Approach have been used as a hardcore reference point for years. They've influenced several killer HC outfits through the years and this CD displays why. If you weren't one of the lucky one who scored a copy of their 10 song 7" (which to me is one of the best records of all time) look no further it's here along with the classic Tied Down LP and the classic track from the highly sought after Process of Elimination EP. There is also a lot of live stuff on this disc that when you get past the production of some of the tracks it shows what a throughly mind blowing experience an N.A. show was, it made me want to stage dive off my couch. The CD also has some brillant liner notes from none other then one of the brillant madmen who helped unleash Negative Approach on an unsuspecting world, that rightous dude is none other than Tesco Vee himself. Corey Rusk of Touch and Go is the other madman who should be commended for putting this classic plastic out. John Brannon N.A.'s vocalist (and currently in the Laughing Hyenas) definetly has to be thanked on helping get this CD out. Like I said before this is REAL HARDCORE, accept no substitutes. Negative Approach and their contempararies is where speed metal got its speed from and it's also the influence that sets apart some of the newer hardcore from the rest of the pack, because of its genuine unbastardized energy and intensity. This is what I call thrash, the music, the lyrics, the energy is timeless. It will attack you today, like it did yesterday, like it will tommorrow. NEGATIVE APPROACH FUCKING RULE!!!!!! -Thrashead
(Touch and Go, POB 25520, Chicago, IL., 60625

NEGATIVE APPROACH
"Live at the Newton Theatre in Washington DC" EP
Face slapping live EP that shows N.A. at their most intense, battering a crowd with their musical blitzkrieg. The production of this EP is pretty good for a live recording, it let the intensity shine through. This record was done as a benefit for a good cause on top of it all, killer release. - Thrashead
(Dritte Welt-Frauen Informationszentum, Quellenstrasse 25, 8005 Zurich, Switzerland)

NINE INCH NAILS
"Broken" cassette
NIN are one of those bands you either love or don't give a shit about. After seeing them a few times I still don't give a shit - BUT, far from being any kind of "industrial" project, NIN are a decent techno-rock outfit, the anger is there and the songs aren't about satan. This EP is all written and performed by Trent Reznor, and is done quite well. -Al
(Interscope Records)

NO USE FOR A NAME
"Death Doesn't Care" +3 live CD
What was once a great band is weakening by the minute. Now they are trying to literally rip off BAD RELIGION's structures completely. The live cuts don't save it, either. -Thom
(New Red Archives, 6520 Selma Avenue, Suite 1305, Hollywood, CA 90028)

NOFX
"The Longest Line" CD EP
Great poppy punk and hardcore with a real cutting sense of humor that makes a point. These guys have been at it for a long time and keep on getting better each time. They even do a reggae tune on this that proves musically they know what they're doing. Great melodies, great lyrics, classic band. -Thrashead
(Fat Wreck Chords, POB 460144, San Francisco, CA., 94146)

NOVA MOB
"Evergreen Memorial Drive"/"masters of War" (7")
Grant Hart's newest post-Husker Du band with a melodic A-side and a cover of the Bob Dylan classic on the other. Beautiful sleeve. -CAKE
(Blackbox)

NOZEMS
"Psycho" 7 in.
"Psycho" is a rippin' gargage raver complete with hooks and killer hooky backup vocals. Gimme moooore! Instead there's 2 other duds, one that sounds like a Bad Zeppelin/Pearl Jam ballad and the other like Meatloaf while Neil Young clangs around too long on guitar. I don't get it.-Martin McMartin
(Blackbox Records c/o The Nozemfarm, Parallelweg 13a, 5321 JA Hedel, Netherlands)

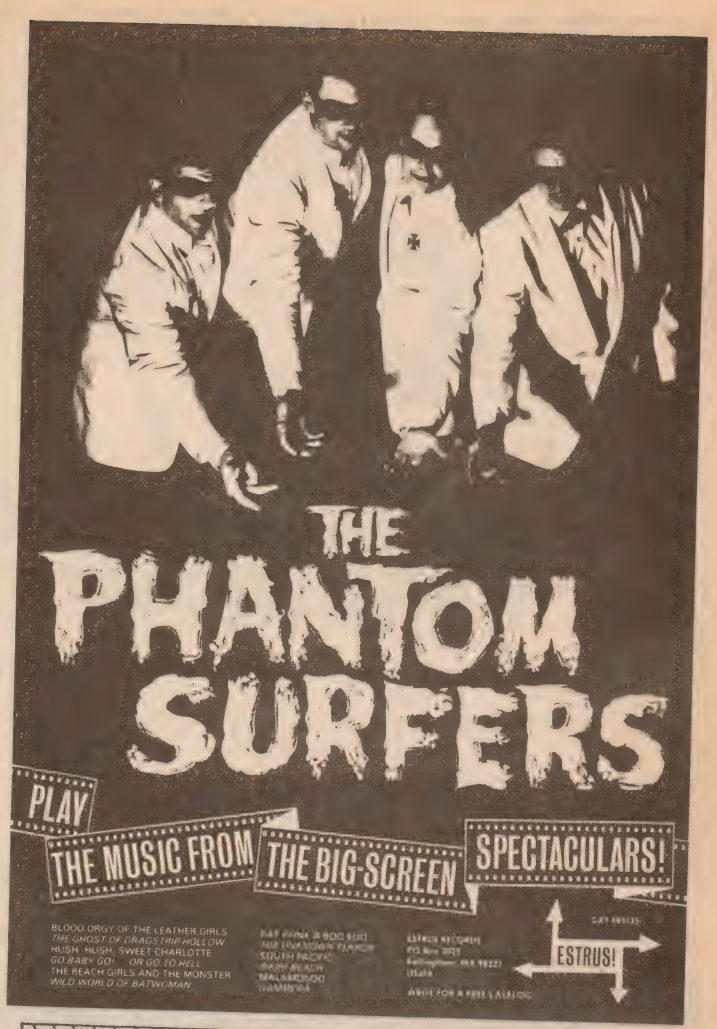
OFFSPRING
"Ignition" CD
Well, this is a pretty typical Epitaph release in that's it's very competently played punk/HC with a fair amount of power plus lots of hooks, harmonies, and melodies all wrapped up in some fairly clean production which can have its plus and minus points. the lyrics are good, ranging from introspective and personal to social and Dexter has the cool original cords to belt 'em out or actually sing them. Like I've said a million boring times I think most straight punk and HC is plain old dull, but I liked this a bit which really says something. An often overlooked band for whatever unfair reason that probably won't remain as such now that Epitaph has picked them up. -POOKIE
(Epitaph)

OFFSPRING
"Ignition" CD
The Offspring are back with a butt kicking LPs worth of hardcore and punk with a lot of melody. The lyrics are really good and deal with today's issues. Thom Wilson produced this, so it has that classic So. Cal. punk sound to it. Great. - Thrashead
(Epitaph, 6201 Sunset Bl., Suite 111, Hollywood, CA., 90028

OUR AMERICAN COUSINS
"Memory Man/Patron Saint" 7"
Here's yet another example of the press kit being better than the record itself. Lame power-pop with a whining vocalist that probably lies in bed at night fantasizing about accepting a MTV music award. Yuk in a big way. -Thom
(Spontaneous Generation Records, 335 Grove Street, Box 269, Jersey City, NJ 07302)

OVARIAN TROLLY
"Serenity/Rogue" 7"
A three-piece. Female vocals with good style and presence. Edgy sound that makes one slightly uncomfortable. What really floors me are the breaks and changes, very hook-laden. Interesting. -Thom
(IMP Records, P.O. Box 34, Portland, OR 97207)

OVERWHELMING COLORFAST
"Overwhelming Colorfast" CD
HUSKER DU-isms abound in this debut album



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ON SYMPATHY FOR THE RECORD INDUSTRY

by O.C. The opening cut, "It's Tommorrow" is a rip-roaring fest of unsafe proportions. It certainly helps that Butch Vig produced this. Well worth the painted cover. Wavy wah-wah guitars and BEATLESque singalongs are added for cooler effect. -CAKE
(Relativity)

PAIN TEENS
"Stimulation Festival" CD
Normally I make it a habit not to review stuff I have to pay for but since they were a great live band, very unassuming, and nice enough to cut me a break on this cd I thought what the hell, let's break with tradition this time. What we have here is a band in the fine line of Texas dementia with a very dark bent and a fixation with serial killers. Bliss Blood has a really sexy evil voice plus a pretty firm quad I might add. As good a drumbeat as any Killing Joke song and I must have played it as much as the band has. One of the more disturbing things to prowl through town since the Night Stalker (And a lot more fun I might add). -POOKIE
(Trance Syndicate, PO Box 47991, Austin, TX 78765)

PAUL WELLER
"Paul Weller" CD
My teen hero returns with a solid disc of the soulful mellow grooves, steering the cocktail party style jazz/soul/pop of his Style Council-era down a path whispering that Paul knows a little psycedelic secret ala' "Rubber Soul"/"Mystery Tour" Beatles. Oozing coolness like a long kiss on a late night, break this out and get a love vibe goin' with your significant other after the big punk show. Even a king of men like myself needs to mellow out on on occasion. -Martin McMartin
(London Records)

PHLEG CAMP
"Twilight Pink"/"Hog Bottom" 7"
Not a bad little sample of two numbers that remind one of the Fall meets Helmet or Killing Joke, or something along that line. Nice guitar work and complicated rhythms keeps things interesting and bright. Nothing real earth shattering, but I'll keep my eyes open for these guys in the future. - Al
(Allied POB 460683 San Francisco CA 94146)

PONTIAC BROTHERS
"Fuzzy Little Piece of The World" CD
Another brilliant effort from O.C.'s finest proponents of top-down pop and passion. Will these guys ever get the respect and rewards heaped upon lesser mortals? Where's the justice, etc., etc.? If they're subjected to a fate similar to the late, great Jason & the Scorchers(who's last LP still kicks my So Cal heiny), perhaps it's because their intelligent lyrics match their fans-eye-view musical constructs. These Bros. can toss references to "Tears Of A Clown," and The Kinks' "Get Back In Line," without flinching, or winking obnoxiously. And dammit, they add dimention to songs most bands couldn't, or wouldn't attempt. The playing cooks through a variety of styles, and Matt Simon has got his assortment of personalities down to an art form (from kick-ass southern rockabilly, to the nieve, fey Englishman of the hilarious "Last Saturday"), without sacrificing their identity. They mix bitterness and pleasure with such ease, that if their fuzzy piece of the world isn't God's little acre, it's not hell on earth (or Fullerton) either. Fave rhyme (of many) - "I left the city to avoid the hustle. Spent the weekend reading Bertrand Russell." -POOCH
(Frontier)

POOR EXCUSE
"Long Way from Home" 7"
Here we go. Shitty produced DIY garage metal/punk with a Coffin Break-like vocals. Not bad, and it's definitely worth a few spins on my turntable. Great name for a record label-- Jizm Slinger! --Ted
(Poor Excuse, PO Box 212, Blooming Grove, NY 10914)

POP DEFECT
"Punch Drunk" LP
That's right hell froze over, the new Pop Defect LP is out! Yes, finally a whole albums worth of their infectous surf laden, tense pop, punk rock 'n' roll. A lot of songs that I've been jamming to live for a while have been transcended beautifully onto disc, thank God for small favors. I know what you're thinking, what's this biased motherfucker doing writing this review? Well, because I've seen the process that this LP came out of. The good shows, the bad shows, the cheap beer, the lack of money, hearing the bad tour stories, seeing Al, Nick, and Charlie go through utter hell and come back laughing, the parties that would never end, and me pestering the shit out of them for the past year or so on when this LP was going to come out. Well it's out so I can shut the fuck up, for now. Well that's my half cents worth. Take it for what it's worth and pick up the LP. I love these guys, they derserve your attention. Thanks Al, Charlie, and Nick for putting out a killer album. See you at the next show HA HA. (I know what they are thinking, oh no not him!) -Thrashead (Flipside)

PRIMORDIAL UNDERMIND
"Sferic Mandalas From The Ecclips'd Eye" 7"
No doubt these guys are talented and come up with a pretty good barage of surfy/garagy riffing, but for all the good intentions this single just doesn't knock my socks off. The songs go through some building tempo changes, which are pretty cool but remain too long is what come across as just plain old soft rock, with your pretty standard instrumentation. With the title like it is and the name of the band you'd exprect things to get a little weirder, but not this time. But I'd watch out for them. -Al
(Baby Huey 9028 E. Rancho Real Rd. Temple City Ca 91780)

PUTTERS
7-inch e.p.
"Muscle Car" suffers from a stupid title but is actually a fun rock-punk anthem that revs at a good, honnest to punk, speed. The other two songs aren't as catchy but they hang in there. The Putters are predictable bad boy punk with rock tendencies. Oh, boy. -KRK
(Empty Records POB 12034 Seattle, WA. 98102)

QUAKER YOUTH ENSEMBLE
"Get It Good"/"Curb Feelers" 7"
Hyper bass-slappin' fun(k) rock from Chicago. Good Jane's/Peppers guitars plus some weird noises. -BERI
(Quaker Youth Ensemble, 1420 N. Milwaukee Ave., Chicago, IL 60622)

RADICTS
"Radicts" CD
Holy shit it's Clash-a-Mania! Fist in the air '77 style anthems like "Kids of a Nation" and "Radio Riot" sounded like as clever rewrite of the first Clash LP. I dunno. You decide if this is really necessary, but they sound sincere as hell. Probably a blast live after about 8 drinks.-Martin McMartin
(Noiseville Records, PO Box 124, Yonkers, NY 10710)

RAMBLIN' JEFFREY LEE AND CYPRESS GROVE WITH WILLIE LOVE
CD
Nine covers and two originals consisting of above average blues tuneswith a lot of soul. This is a frightfully fine piece of work by an ex(?) Gun Club singer extraordinaire. "Goin' Down", "Alabama Blues" + the original "Go Tell The Mountain" are the best cuts on this release, a release miles above his latter Gun Club days. -CAKE
(Triple X)

RANCID HELL SPAWN
"Gastro Boy" 4-song 7"

Great song titles, like "Rebel With A Bus Pass," "Sexy Girl With A Sexy Gun," and "Flesh Mammoth" as well as the title track. Wish I could understand the words though-- this is nothing but pure, raw noise with a beat! Vocals are literally BURIED under effects. Can't understand them at all! Haven't heard much else from these guys, this might be a band worth research. -Thom
(Wrench BCM Box 4049, London WCN 3XX)

RASCALS
"ANTHOLOGY 1965-1972" CD
Near perfect in size and scope, the same human love & passion this quartet espoused in their songs, has been returned to them by the wonderful archivists at Rhino. No fluff in packaging; two CDs with all the essentials (plus some fill-in-the-gap stuff), accurate chronology, credits, cool pics, and fab historical / song-by-song notes. These guys were hot, and highly influential in many ways (the first white artists signed to Atlantic, the first major white band to insist on a colored opening act on tour, etc.). If you're happy, and/or in love, in their words... "It's Wonderful," if not, they did do "I Ain't Gonna Eat Out My Heart Anymore." There's something for everybody, besides, "People Got To Be Free" and "See" still rock full of hope some twenty-five years later, in ways most new peace messiahs can only pipedream of. -POOCH
(Rhino)

RAUNCH HANDS
"Fuck Me Stupid" LP
Oozing horns and distorto-vocals fill the grooves of this band who were accidentally time-warped to the 1990's using 1950's equipment and a Blowfly-esque sense of humor. Lissen to "Blubber Nellie" for full effect and be affected. -CAKE
(Crypt Records, Hopfenstr. 32 2000 Hamburg 36, Germany)

REFRIGERATOR
"Music For Hi-Fi Bugs (7" E.P.)
With a free plastic spoon. Nice acousticky spaced-out dudes with a melodic edge. Nice field recording by the master -Bud Dunlee. - CAKE (Shrimper, PO Box 1837, Upland, CA 91785-1837)

REIN SANCTION
"Mariposa" CD
Tribal, sloppy and distorted. Yet, it failed to hold my interest throughout the whole CD. Sounds like the production was rushed. RS sound like they are confused as to their direction, and the whole thing just hangs in limbo. -Thom
(Sub Pop)

REJUVENATE
EP
Ripping New York style hardcore which reminds me big time of earlier New York hardcore outfits like Cause For Alarm and early Agnostic Front. This record gives you a full frontal thrash attack and some very good in your face lyrics about the personal side of things. I've always been a sucker for killer New York hardcore this is no exception, keep it up guys. -Thrashead
(T.P. Derosa, Madison Square Station B 1252, New York, New York, 10159)

REVOLVER
"Baby's Angry" CD
The first three singles by this English band are finally available on these shores. If you're into Beatle-esque harmonies and good strong infectious hooks, then pick up a Revolver. - CAKE
(Caroline)

ROYAL TRUX
"Royal Trux" LP
Sounds nothing like their last masterpiece, but is still as abrasive as the next "trendy" noise release on AmRep or Sub Pop. Figure that, huh? Taste "Hallucination" if just for Jennifer's Kim Gordon("Evol" era)-esque vocal drawlings. "Junkie Nurse" is like J. Thunders trying to be Charlie Manson. Pure Hate Rules. -CAKE
(Drag City Records, PO Box 476867, Chicago, IL 60647)

S.O.D.
"Live at Budokan"
Was accidently listening to KNAC when Anthrax was on, and I just couldn't believe how no one knew about this side project featuring two members of said band, the bassist from Nuclear Assault, and a guy from a NYC punk band (the Psychos, I think). Kids these days! Basically this is a live album of a reunion show they did last March and it sounds to me like a metal remix of the "Speak English or Die" LP. All the classics are here, along with covers by Nirvana, Fear, and two by Ministry. OK, but I'd stick with my bootleg tapes and videos, this sounds too produced for a live album. For die hard fans and metal-heads only. -Ted
(Megaforce)

SAMIAM
"Stump" 7 in.
I guess this wasn't a good place for me to start with this band, who I've heard really good things about. There are polite warnings all over the sleeve and insert telling you what a horrible piece of acoustic crap you are about to hear. Why would anyone be even superficially involved in any aspect of a "project" like this? Their friends should clunk them over the head with a big frying pan. Anybody out there want this? -Martin McMartin
(Blackbox Singles Club, Bahnhofstr.1 4355 Waltrop)

SAMIAM
"Billy" CD
If you liked Samiam's last two albums you'll really love this. Extremely catchy, swirling melodies all done with an intense crunch to them. They get better and better with each release. The melodies become more complex and varied but they never lose an iota of power to them. The lyrics hit on personal issues that we all go through. I especially liked the song "Hey Brother". Great Release. -Thrashead
(New Red Archives, 6520 Selma Av., Hollywood, CA., 90026)

SATANS CHEERLEADERS
"Rollercoaster"/"Outer Limits" 7"
Satan's Cheerleaders are back! Wow, Jeff and his croonies are at it again with some classic sinister surf sounds. Two party favors here, my favorite being "Outer Limits", that old surf tune, but quite raved up and noisy here. Wich they'd play around live more. - Al
(Sympathy For The Record Industry)

SAVALES
"Sleeved" 7-inch
...if Dag Nasty thought they were Fugazi, except this guy can't even pretend he can sing. Just click the heals of your shoes and repeat after me, "there's no place like Discord..." - KRK
(Titanic Records 1850 22nd #6 Boulder, CO. 80302)

SCHLEPROCK
"Gotta Get Out" 3-song 7"
Schleprock gets my vote for one of the best punk bands in L.A. right now. Just put this slab on your turntable, make sure there is no dust on your needle (one would not wish to dilute this experience, believe me) and crank it up. Well-mixed, catchy, FUN punk. "The Door" blew my mind--it rocks! Lyrically? I can sure relate to the honest angst and frustration lightly presented throughout. You'd be a dork not to pick this one up. Also, Epitaph should take a hard look at these guys. -Thom
(Schleprock/Kool Records, P.O. Box 3246, Pasadena, CA 91030)

SCHLONG
"George Bush/Proctology Disasters" 7"
A guitar-based sleep inducer. Really low-end,

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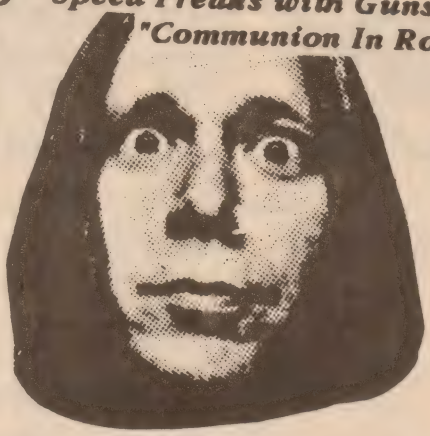

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but lacks the punch necessary to make me sway. Vocals don't match the overall sound. Slow tempo makes it drag badly. Skip it. -Thom
(Bullethead Records, P.O. Box 13209, Gainesville, FL 32604)

SCHWARTZENEGGAR

"Goodbye To All That"/"Child of the Times" 7"
This obviously English band (the singer sings in quite an accent) remind me a lot of early/mid period Wire. Fast riffing and a long and quite good lyrical rant hold my interest for just so much time, but unfortunately the songs go on and on. A little more to the point and this would be pretty good stuff. - Al
(Allied POB 460683 San Francisco CA 94146)

SELECTER, THE

"Out On The Streets" CD
Ten years later and, guess what, they sound the same. If you dug Pauline Black and Co. then there's no reason to not enjoy 'em again. The Ska bands, for the most part, eschewed over-the-top production, favoring the feel of a live show anyway; so why not pick up this collection instead of investing in CD's of the originals? The pacing works better than the gaps on the old vinyl copies, which tended to intrude on their feel-good approach. If you liked the "Monkey Man" cut on the first Specials album, you have an idea of what I'm getting at. They never had the scope of The Beat, or said Specials, but their bluebeat disguised their sometimes downbeat messages (i.e. "Everyday [time hard]), and thus they showed more dimention than the early Madness and Bad Manners releases. Not essential, but certainly not a waste of $$$. - POOCH (Triple X)

SEVERIN

"Acid to Ashes" CD
Featuring Mark Haggerty (guitarist of GRAY MATTER), this 11-song digital slab does an adequate job of "rocking" me. I found nothing extraordinary about this release, but it is well-structured guitar-based, accessible "hard rock." If it lands in your CD player, you'll listen to it. - Thom
(Dischord)

SHINY BEAST

5-song CD
The American version of TURBONEGRO. "Distro" even has a lot of the same progressions as "Librium Love." Nonetheless, well-done wall-of-guitar punk in the AMRep vein. Bullhorn vocals add to the noise level. "Glaxo" is a cool song-- simple, but it rocks hard. Not bad. -Thom
(Boner POB 2081, Berkeley, CA 94702-0081)

SHITBIRDS

3-song 7" E.P.
This record rocks my socks off. Punk rock/pop, like the Muffs are doing now, but with a Shonen Knife accent. Mama mia! - CAKE
(Popliama Products, PO Box 95364, Seattle, WA 98145-2364)

SICK OF IT ALL

"Just Look Around" CD
A bit of a wait between longplayers, but now that it's here it's a definite monster of heavyweight sure to be a NYHC hit like their first LP. Also like their first it has those trademark heavyhanded big metallic riffs and catchy vocals while being a step up from it. The lyrics are really good and paint a not-so-pretty-picture of trying to survive in a world that's a downward spiraling morass of corrupted officials and bitter desperate youth, plus they're pretty right on target. So if you've still got a job and want to purchase the prefect headset companion to that one crazed person in your family who eats dozens of egg whites and spends too much time at the gym, this is it. But now where could we find someone that mentally deranged? A two thumbs up release that even Thrashead loved (though he usually hates this stuff). -POOKIE
(Relativity)

SICK OF IT ALL

"Just Look Around" CD
I've always been partial to Sick Of It All, but this release knocked me on my fucking ass. For those of you who will pass this off as another straight edge release, think again. This goes for beyond that. Sick Of It All have definetly come into their own. You would be a fool to label them anything else accept one extremely good HC band. The music is straight ahead hardcore with a metallic crunch, the lyrics are just as, if not more hard hitting than the music. The lyrics are right on the mark about today. Sick Of It All intelligently attack today's problems and ways they deal with them, the frustration and possible hope. This is an urgent release that deserves your attention. -Thrashead
(Relativity)

SINISTER SIX

"Go Away/Keep My Cool" 7"
This is one of the strongest bands to come on the scene in a while. Production is secondary, absolute distorted punk rock power comes first! Grab this AND their BAG OF HAMMERS single. And thyen watch for everything else they do and grab that too-- I don't think these guys could do any wrong! -Thom
(Empty Records, P.O. Box 12034, Seattle, WA 98102)

SISTER GODDAMN

"Portrait In Crayon" CD
A blend of '77 punk, late 70's rock, and a pinch of pop that had me stumped a little at first on whom this reminded me of until it quickly clicked, The Dead Boys or early solo Stiv; even Tony (Adolescents) is sounding a bit more snotty on the vocalsAt least half the songs do have a catchy chorus and/or hook and maybe with a bit more songwriting finesse and harder-edged production they might have something here. Even so it's probably a bit too dull retro and not my kind of dietary supplement. Darn interesting band name though. -POOKIE
(Triple X)

SISTER GODDAMN

"Portrait in Crayon" CD
Those who pay attention know I've interviewed Tony twice--once with the Flower Leperds back in early '88 and again a couple years later when he was putting together the band that appears here as Sister Goddamn--at the time of that second interview the working name for the project was Colonic Youth--perhaps my comment that it sounded like the name for a Sonic Youth satire band spurred the renaming--but the bottom line is that the album--actually a cd only release--the first ever Tony has appeared on and he apologises for that on the liner notes here--is out and it is just what you'd expect from the work Tony and Mat did with the Flower Leperds and Amy and Bruce did with Jeff Dahl--solid punk rock and with one of the more notable voices ever in punk rock at the helm it is hard to go wrong--Tony is no slouch at writing words and this cd concludes with a rant that is kinda like the one from the classic Leperd cut "I'm not your god" or whatever it was actually called--you know the one I mean--anyways the final cut is more outraged and outrageous spew and the preceding songs could've fit nicely into those last Leperds lps--I wish I could say that Sister Goddamn will be around for me/us to see gig but they might have already disbanded--I know Amy has been playing around with the Mini-Skirt Mob--I'll look into it --but for now don't let this good set of songs go unheard--Sister Goddamn just ain't any new band--but the name for the new LP that Tony Adolescent sings on and that is all you ought to need to know. - Shane
(Triple X)

SKELETON ED

"Fridley Bound" 7-inch
Nice take-off of the "Mission Impossible" theme song in the beginning. The rest is cool with MUDHONEY-ish distorted guitar noise

ramblings.- CAKE
(PROspective Records P.O. Box 6425 Minneapolis, MN. 55406)

SKREW
"Burning In Water, Drowning In Flame" cassette
Menacing testosterone-pumping Al-Jourgensen-tainted industrial metal very much in the vein(s) of Ministry's last few albums. This could very well be the Use Your Illusion II of the 1992 industrial renaissance. Anyways, it's experimental (there's a rap sequence during "Poisonous"), and the heavy sampling works much better than on most other albums. Cackling, raspy vocals rant Skinny Puppy-like, tingling the hairs on my neck. Stick your finger in a lightsocket and enjoy the colors. -BERI (Metal Blade)

SLOBS
8-song 7"
Relentless hardcore! Not noise-laden; crunchy with intelligible vocals (but lyric sheet included anyway). Basic structures, but took me back to the good ol' days. Nice lead guitar work as well. Recommended. -Thom
(Centsless 5945 Montebello Ave, Cincinnati, OH 45224)

SLOT
"Jagernaut"/"Emma Peel" (7")
Somewhat of a Smashing Pumpkins-Jane's Addiction influence inherent in this powerful single. Well-produced and recorded. Muhammad Ali's dog just got hit by Claude Akins. - CAKE
(Third Gear Records, PO Box 251481, W. Bloomfield, MI 48325)

SMALL BALL PAUL
"Lower G.I. Joe" 7-inch
S.B.P. are a psychedelic noise band with real good ideas and with a Henry Rollins-like vocalist. The B-side is a cover of PINK FLOYD's "Breathe" with actual breaths breathed into the...oh, never mind! Check out the label - it's a total satire of the old Sun 3333 Records label. - CAKE
(Swollen P.O. Box 3083 St. Louis, MO. 63130)

SMUGGLERS
"Atlanta Whiskey Flats" LP
Not a bad rock and roll record. The funniest thing about it is the cover. A complete and total ripoff of the old Trade Mark of Quality bootlegs from the late `60's and early `70's. Imagine the BEATLES done by the CLASH with American accents. Well... - CAKE
(Popllama/T.M.Q. P.O. Box 95364 Seattle, WA.98145)

SNUFF
"That's Fine" (3-song 7" E.P.)
A band who I thought broke up have reformed(?) and have a single out on a U.S. label? Great record. 'Nuff said. - CAKE
(K Records, Box 7154, Olympia, WA 98507)

SOFT BOYS
"Invisible Hits" CD
Their last "real" album (originally released in the UK in '83) back with five extra tracks liable to drive you to Phoenix, so watch out! Some tracks like "Muriel's Hoof/Rout of the Clones" has some Jazz/Funk elements for nice effect. "Rock N Roll Toilet" is the best song that the Stones never did. - CAKE
(Rykodisc)

SOFT BOYS
"A Can of Bees" CD
Their first album, includes the almost hit "Pigworker", "Sandra's Having Her Brain Out", a cover of "Cold Turkey" and many others. Psychedelic weirdness meets punk energy and this has over an hour of music on it. - CAKE
(Rykodisc)

SOFT BOYS
"Underwater Moonlight" CD
Ay! Mama mia! The reissue wars continue with Robyn Hitchcock's seminal band, The Soft Boys. Best cuts are: "I Wanna Destroy You", the tribal insanities of "Old Pervert", and includes eight bonus tracks "Vegetable Man", "Only The Stones Remain."

SOUL ASYLUM
"Grave Dancer's Union" CD
Their new album (first in two years) is a more polished effort (I mean they be heading into the same rut, I think, that befell the Replacements' last two albums) but still kicks Pearl Jam's ass to the moon. "99%" with its distorted vocals and fucked up instrumentation is the gem here, for sure. - CAKE
(Columbia)

SOUL ASYLUM
"Grave Dancer's Union"
If you happen to be a fan of Soul Asylum, you know that this is a band that you may not like on first listen. They're the kind of band that takes time to grow on you, and once you know that, and actually take the time to give it many listens, you're hooked. With that in mind, it's still way too early to really tell you if this is a great album or if it is a piece of shit. I'll tell you what I do know at this moment, and that is that the first two songs on this disc are the first two Soul Asylum songs I have liked upon first listen since "Sometime to Return" (probably my favorite song of ALL time), which was four years ago. This is a little more polished than their other stuff and it still has some growing to do, but you can still tell it's Soul Asylum. If you're a fan, then you know what to expect. If you'd like to check this band out, I'd suggest you start with their third LP, "While you were Out" (which happens to be a lot rawer), and work your way up. That way you'll know what to expect.--Ted
(Columbia)

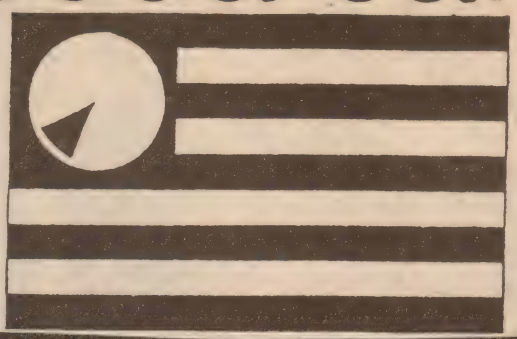
SPIDERWORKS
"Shivers" CD
Mystical psychedelica like a second-rate Smashing Pumpkins. Sounds like they kidnapped the singer from Gene Loves Jezebel. "Two People" is too Pearl Jam, but the seductive "Whirlpool" is the Stone Roses if they had emotions. However, clever studio effects and diverse guitar styles don't save it from an overall soulless boredom that conjures up images of goateed Venetians strumming on the beach. (There's even a cannabis leaf painted on the cd.) Interesting, but a bit too obviously "alternative." - BERI
(Sinbad Records, 1504 Columbia Ave., Suite #3, Riverside, CA 92507)

SPINANES
"Suffice/Halloween Candy" 7"
Guitar, drums, vocals-- nothing else. Aimed at the college circuit. Could hit a bullseye, though. Soft, sweet vocals from Rebecca, neat-o drumming. Drink cappuchino! -Thom
(IMP Records, P.O. Box 82480, Portland, OR 97282)

STAR PIMP
"Treasure Trail" 6-song CD
A four-piece, half female. Female (her name is Elma) bullhorn style lead vocals (in "Ritchie") really sounds unique! Lots of explosions kept me interested. Low-treble production that works. Overall, a quite enjoyable release. Yup. -Thom
(Boner Records, P.O. Box 2081, Berkeley, CA 94702-0081)

STINKERBELL
"Smoke/Kill Boy Thrill/Misfits" 7"
Hmm... good production. WAY BEYOND a demo, that's for sure! Still the tightest band in Texas, which is strange, you'd think those things get bigger after awhile. One thing is for sure, though, this band sure will after this slab makes the rounds. -Thom
(Angry Neighbor, P.O. Box 66462, Houston, TX 77266-6462)

soda can



SODA CAN - EP
SODA CAN sounds like a funky/jazzy ALL! They're great players! This EP is jammed with studio and live tracks! I would say it's sleeveless flannel music. Well worth the 3 bones. (SM)
(Forefront Records, PO Box 1964, Hoboken, NJ 07030)

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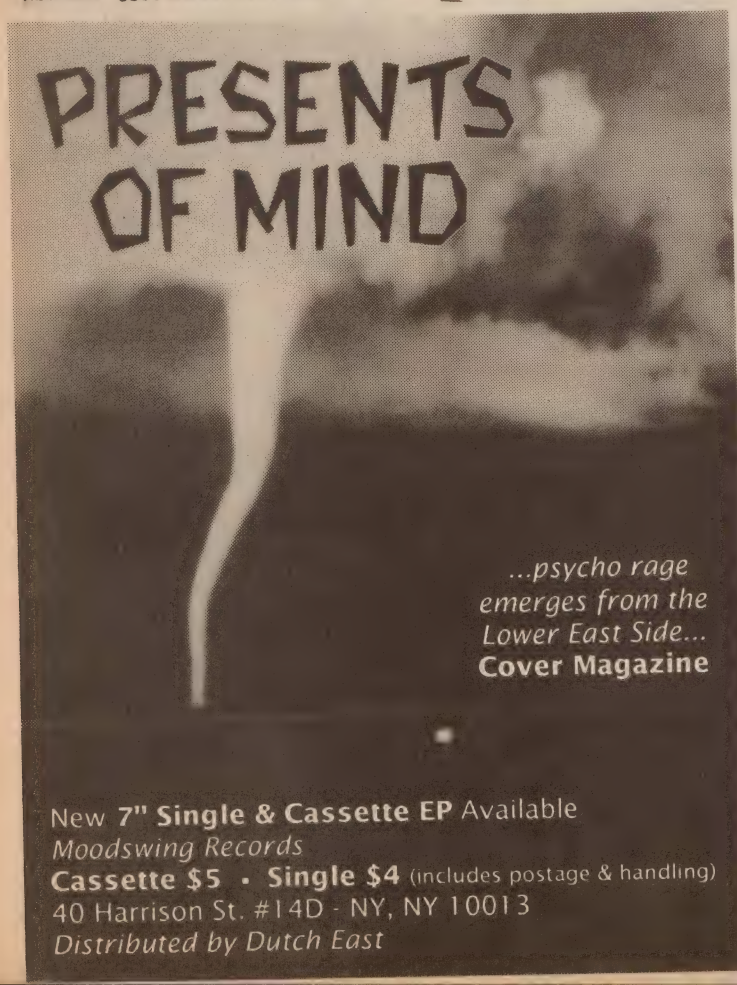

...psycho rage emerges from the Lower East Side...
Cover Magazine

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STRANGULATED BEATOFFS
"Red & Black 7" w/comic book
A limited edition noise fest (and I do mean fest). "Porky The Pig and Bess" is a 'rump roast' through unexplored avenues of dementia with fuzz and feedback galore; "(Beat Me With A) Rump Roast" is more of the same with an early Germs drumbeat. "Exorcist III" is a slow tape-loop of a muffled cry for help with their infamous drumming technique. "(Theme From) Fart Inhaler" sounds like a loop outtake of an early B.H. Surfers song. Comes with an elaborate 16-page comic book. Essential. - CAKE
(Skin Graft Records + Comics, PO Box 738, St. Charles, MO 63302-0738)

SUGAR
"Copper Blue" CD
I heard that Bob Mould's "New Band" Sugar sounds like Husker Du and that it kicked about the same amount of ass as that legendary band. Well, I was shocked to my skins when I actually heard it -every song a masterpiece, every song a fresh work of art. I heard that they rule live, too. Any takers? - CAKE
(Rykodisc)

SUGAR SHACK
"Charmer" CD
The noise continues....with the release of SUGAR SHACK's first album (which includes their previous singles). "Soul Patch" is megaphone filled mayhem from purgatory. SUGAR SHACK is like Alice Cooper fronting the LAUGHING HYANEAS in Paul Leary's basement. Yowsa! - CAKE
(Cargo/Fist Puppet)

SUN CITY GIRLS
"Napoleon & Josephine" 7"
Spoken word 7"-- total running time for both sides is 12:42! This takes quite a few listens to fully appreciate-- there's a lot going on, for sure. And don't let the title fool you-- the story has most definitely been brought "up to date"-- and I am not going to spoil the surprise. Check this out without a doubt. -Thom
(Scratch Records, 317A Cambie Street, Vancouver, BC Canada V6B 2N4)

SUPERBALL 63
"360 Degrees Meet You At The Wall" LP
Rip-roaring TAD-like musical grunge approach. "Same Rail" is like a colloboration between KING CRIMSON and METALLICA. A real good and insanely titled band. - CAKE
(Big Money, Inc. P.O. Box 2483 Loop Station Minnesota, MN. 55402)

SUPERSUCKERS
"Smoke of Hell" LP
Bought this after their Bogarts show, and it's been glued to my turntable ever since. Imagine Speedo from Rocket from the Crypt fronting the Dwarves doing Motorhead covers. Combine this with the punch of the Fluid and you got one fuck of a rocking album (and a lot of comparisons)!! Songs about drugs, Satan, and cars. Totally addicting! I've been listening to this one up to 7 or 8 times a day and it's showing no sign of letting up. The only problem is I now have to buy the CD to replace my rapidly wearing out vinyl. --Ted
(Sub Pop)

SUPERSUCKERS
"The Smoke of Hell" CD
It's wah-wah hell with the S.S. Don't forget their high-speed approach and "only-a-27-minute" attack on the senses. Best cuts: "Coattail Rider", "Tasty Greens", Sweet 'N' Sour Jesus", + "Thinkin' 'Bout Revenge". The Dwarves meet the Derelicts, OK? Take care of your liver or Don Knotts'eyes will pop out. - CAKE
(Sub Pop)

T4
"Red Ocher" 7-inch
It had to happen - a combination of HELMET and an early, grungier NIRVANA. "Red Ocher" has a great drum attack as well. "Pretty Mouth" starts off with a rousing feedback "nail-to-the-wall" effect. Great band. - CAKE
(Pop Bus/Mr. Theiner 5891 Darlington Pittsburgh, PA. 15217)

TAD
"Great Last Meal Deals" LP
The clever little fucker that put this one out managed to warp the Robert Alton Harris murder execution into a Kentucky Fried Chicken ad, but makes a cheesy cover by glueing pages onto blank LP jackets. Reminds me of the boots I used to buy in the 70's... Tad are a good live band, and this is a pretty decent live showing with a good sound quality and performance. Bands don't like to make live records these days, and it's a shame because that's usually the first time I hear or at least get into a lot of bands. That was the case with Tad and this brings back fond memories. - Chuck Brown
(Death Row Records bootleg)

TECH AHEAD
"Certain Revenge/Evolve to Survive" CD
This collection includes their two albums and is a further indication of the greatness and originality involved in this band. Seventy-one minutes is quite a bargain for a first CD release. - CAKE
(Anarctic Records Kirchstr.5 -8901 Aindling 08257/5020)

TEENAGE FANCLUB
"Free Again/Bad Seeds" 7"
Two covers by T.F. of obscurities like Alex Chilton + Beat Happening. Don't even begin to look for this one. It's gone.
Ha! Ha! - CAKE
(K Records)

TELEVISION
"Television" cassette
Upon receiving this particular "advance copy", I had immediate reservations. "Oh yeah, Television reformed, and this is probably the 90's version of something that WAS really cool, a band I really liked and wanted to remember as the great music from two LPs. Is nothing sacred? Will they tarnish their good name?" Well, I had to listen to it... To my surprise and utter amazement, Television pull off this LP like there was no time of 13 years since their last release. It's the same cool twang, the same cool groove, the same cool band. Television have a style all their own, this LP stays true to that style - twisted and cryptic poetic lyrics, the two trebbly guitar intertwine, the solid rhythms, the feeling of that early New York underground. They are indeed back. - Al
(Capitol)

THEE CRUSADERS
"Thee Crusaders" dbl. 7"
A Canadian band that plays religious rock songs with titles like "Humble Yourself", "Born In Bethleham" and "I Am A "C"". The liner notes on the sleeve say that Thee Crusaders "first came together to give thanks to the Lord; through their music, and their clothes." The picture on the back of the sleeve shows five preppy-looking long haired kids with dopey, self-satisfied grins on their faces. I suspect that this is a joke band, but then, who knows? (I've seen stranger things!) Music-wise, they remind me of L.A. Paisley Underground bands like The Three O'Clock and (particularly) the Dream Syndacate. Free religous comic included.
(Scratch, 311 Cambie St., Vancouver B.C.)

THROWING MUSES
"Red Heaven" CD
Kristin sure has a set of vocal chords! But it just seems to me that the Throwing Muses has never been the proper vehicle for her. The songwriting has always been weak in my opinion-- way too simple for the "mellow groove"-type of college rock they put out. -Thom
(Sire Records)

THUD PUCKER
"Hop Frog/Penelope" 7"
Both songs on this single are you basic grunge songs but done pretty well. Sludgey, distorted guitars are layered with feedback and good thumping bass. Reminds me of early Sub-Pop stuff. -Thrashead
(Love Hammer POB 1245, Athens, OH., 45701)

TOM WAITS
"Bone Machine" CD
Waits has released, once again, his strangest album yet. Semi-industrial percussion and apocalyptic visions amount to what is a personally important work of art. Features K. Richards and Les Claypool. Good. - CAKE
(Island)

TOMMYKNOCKERS
"End Of My Mind" 7"
Recorded with their old drummer (When are they going to get one that explodes on stage?) and a little lower on drive than previous Tommyknockers releases, production-wise. But still inkeeping with the Hendrix/Alice Cooper/Stooges blend of rock that we've come to expect from Mr. Coffee & co. -Bob
(Unique Records, Bruggner Weg 36-4005 Meerbusch 2, Germany)

TWERDOCLEB
"That Gnat" E.P.
Punk rock from Canada that features weird noises and percussion from Superconductor's Keith Parry. The best song is "Saint Francis In The Wood", a song that parphrases Yoko Ono and is sung by guest vocalist, Nardwuar The Human Serviette. -Bob
(Scratch, 311 Cambie St., Vancouver B.C.)

TWO TON OVERCOAT
"Ripchord/Can of Lies" 7"
I'm a bit sad, mainly because I always hate to see potential go down the drain due to laziness. If TTO would have spent a little more time perfecting their sound and running their lyrics through a "Stupid Meter", they could have been onto something here, but this is just annoying and egotistical. Confused direction-- between that "heavy" sound and melodic college rock. Guitar solos don't match the songs either. Sigh. -Thom
(Interplanet 5 Dale Court, Stoneham, MA 02180)

UNWOUND
"Caterpillar" (3-song 7" E.P.)
Totally bitchen E.P. by fuzzy band. "Love and Fear," the third cut, is an ethereal combo of feedback and Buttholish noise. Licked.
- CAKE
(Kill Rock Stars, 1023 S. Adams, Suite 418, Olympia, WA 98501)

VACANT LOT
"Just One Night/Neighborhood Girls" 7"
A rocker! "Just One Night" showcases some great guitar work coupled with Buzzcocks-style hooks... "Neighborhood Girls" is a slightly slower-- wow, there sure is a lot of Buzzcocks influence! But who cares when it sounds this good? I love this band. -Thom
(Sympathy For The Record Industry)

VARIOUS
"Head/Metal Mike" Split 7"
Head look like a bunch of dirt bags and I was expecting some kind of Antiseen scum rock. Instead the band kick down a simple but well played power pop song that isn't far from some of the Ramones more song-crafted gems. Purely fun stuff. The Metal Mike side is a soft bop tune, nice n' tender, the man does have a heart after all. - KRK
(Steve Priest Fan Club Records POB 23184 Seattle, WA. 98102)

VARIOUS
"This Ain't The Hot Fudge Show" (red 4-song 7" E.P.)
Features Liquid Joy (X-Ray Spex meets the Babes), Mud(Ice-T stay in your home), Chicken Milk, and the cliched Hi Dummy. best and most innovative band is Mud. - CAKE
(Fans of Bad Productions Records, 2 Bloor St., West Suite 100, PO Box 120, Toronto, Ont. Canada M4W 3E2)

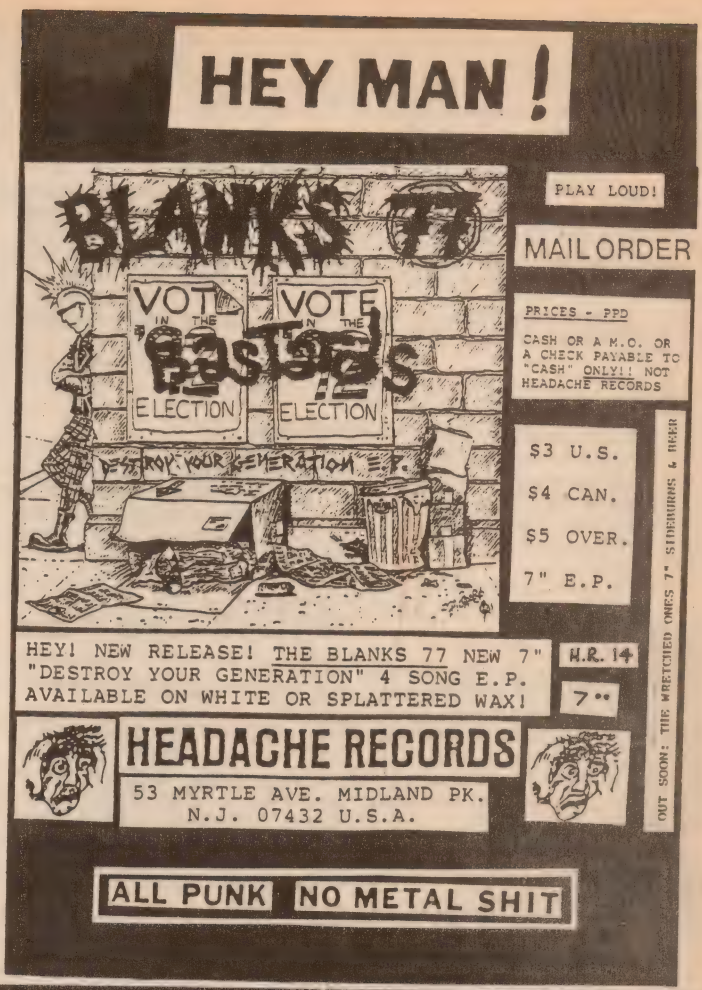
VARIOUS
"Hurt" cassette
This comp came out quite awhile ago but for some reason we only recently got a review copy, and yes it is nearly impossible to find in the stores. What we have here is a killer compilation of L.A. area industrial/experimental bands. The best of the genre are well represented with: Ethyl Meatplow, Babyland, Distorted Pony, Stereotaxic Device, Death Ride 69, Slug, Geko, Tse-Bomb, Pressure Hed, Die Happy, OHAI, Yeht Mae and Hardboiled. Great stuff, definitely seek out. - Al
(Braindrops POB 1321 Venice CA 90294)

VARIOUS
"Dead Tech 3 - New Music From Japan" CD
The Japanese scene has always spawned some of the noisiest, angriest, most threatening, experimental industrial, noise and punk rock around. Eleven tracks on this piece of plastic: RUINS: Pure pain, industrial punk with a wailing vocalist. SPACE STREAKINGS: Elements of RAP combined with noise. Extremely cool! COPASS GRINDERZ: Starts off slow, turns into a wall of noise, then a metal-influenced rocker. DAIHAKASE: Traditional Japanese instrumental. IXA-WUD: Chaotic, yet hook-laden angst. AVALANCH: Awesome hardcore-based noise with traditional "rock/punk" elements and structure. FUNHOUSE: A Japanese version of FAITH NO MORE. TE NO KANSHIYOKU: Pianos, organs and noise. Scary sounding vocalist-- sounds like he is singing from the confines of a straight-jacket. ZENI GEVA: A live track called "You Suck!!" Sounds a lot like the WAR DOGS-- one-note noise. VERDICT: An intriguing sampler for sure. Recommended. -Thom
(Charnel House Productions, P.O. Box 170277, San Francisco, CA 94117-0277)

VARIOUS
"Murder" dbl-7"
Two blood-red vinyl 7"s with interviews with four psycho killers: EDMUND KEMPER, HENRY LEE LUCAS, TED BUNDY, and KENNETH BIANCHI. Average time per side is 6+ minutes-- a lot was packed onto these discs. Extremely well done in the quality and production department. However, there is absolutely NO CLUE as to where this came from (I found it in a local record store and paid $9 for it)! No label information, no vinyl etching, no address, NOTHING! If ANYBODY has the story on this, please let me know. My guess is that it is a bootleg. -Thom
(bootleg?)

VARIOUS
"Son Of Billeeeeaaauuurrrrgghhh" EP
Like the first one you've got the good, the bad, and the aurally disturbing. 52 bands and 69 songs from bands all over the world all crammed onto one little 7" record. Some of names are well known in the hardcore community and some aren't. Some stand outs for me are Intense Degree, Capitalist Casualties, T.M.P., A.M., Macabre, Sockeye, Man Is The Bastard, Crossed Out, Brutal Personal, Duh, and others. Basically like the first record, this gives you short samples of some of the better and worse thrash and noise bands around right now. Like the first record this is A-1 by me. -Thrashead
(Slap a ham Rec., POB 420843, San Francisco, CA., 94142)

VARIOUS
Rocket From the Crypt/Dead Bolt Split 7-inch
More wrecking rock n roll from Rocket From The Crypt; "Cha Cha Cha" is a head first stage dive into everything that this band embodies. Fast, frantic, over the top and dance inducing. Damned if it isn't great to hear a San Diego band that isn't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J. Reis-influenced. Dead Bolt play "Down In The Lab." A fucking hilarious song that sounds as though it was taken from the Mad Monster Party soundtrack. Great single, buy it today for three bucks or buy it off me for 15 next year. - KRK (Standard Recordings)

VARIOUS
Les Thugs/Sale Defaite (split green vinyl)
"Sunday Time" by Les Thugs (recorded in '86) sounds like a speeded up Smiths. S.D. are a grungy, punk band with a Zep drum sound. - CAKE
(La Bande A'Bonnot, Via Val SASSWA 3, 00141 Roma, Italy)

VARIOUS
"Throw: The Yoyo Studio Compilation" LP
Another great compilation from Olympia. This one includes Bikini Kill ("Candy"), Gravel ("Coming Down"), Mecca Normal ("One More Safe"), Some Velvet Sidewalk ("Peel"), Superchunk ("Skip Steps One and Three"), etc. Basically a comp of recordings '88-'92 made at Yoyo Studio. Nice. -CAKE
(Yoyo PO Box 10081, Olympia, WA 98502)

VARIOUS
"Groin Thunder" CD
Twenty-four bands doing twenty-four different covers of TROGGS songs. Great compilation with the FLUID, MUFFS, MIRACLE WORKERS, DWARVES, MUMMIES, BEVIS FROND, CHEATER SLICKS, etc. doing justice that old sixties band. - CAKE
(Dog Meat GPO Box 2366V Melbourne 3001, Australia)

VARIOUS
"Groin Thunder" CD
The caption on this is like a subtitle such as "Trogg-punk noize from all over the place." Definitely one of those essential tribute albums I personally still being a fan of the format. The Troggs being a worthy group to cover if only for the fact that Rich Little used to cover "Wild Thing" as a Richard Nixon impression. But meanwhile there's 23 good reasons on this CD by 23 real good groups. - Shane (Dog Meat)

VARIOUS
"King Kong" fanzine w/7"
A 7-inch record fanzine with the Nomads doing a great live rendition of J. Thunders' "Chinese Rocks." The Bazookas do N. Sinatra's "How Does That Grab You, Darling" and sound like an L7/Lunachicks offshoot. Cry, a Troggs cover "Too Much of a Good Thing" and sound like a less restrained Michael Stipe in the Music Machine. Pretty good! - CAKE
(Gittan, OHMAN GASHALLSV.8, 12156 Johanneshon, Sweden)

VARIOUS
Slug/Unsane split 7"
This is one of those cool records where Slug do an Unsane song ("Street Cleaner") and the Unsane do a Slug song ("Breathththing Out"). Both noise fests sound pretty similar (ok, Slug is a little slower), with the vocals going through the vaccuum cleaner filter big time. Not the best from either party. - Al
(PCP POB 1689 NY NY 10009)

VARIOUS
"Eight Songs For Greg Sage and the Wipers" 4 7" box set
What a great project! A well done box set of 4 7" records featuring 8 bands doing Wipers songs. The Wipers were one of those great early melodic punk bands that got you to dance AND think and these bands are paying tribute to that inspiration. What bands you ask? Well, dig this line-up: Napalm Beach, M-99, Dharma Bums, the Whirlees, Hole, Crackerbash, Poison Idea and Nirvana! - Al
(Tim Kerr, POB 42423 Portland OR 97242)

VARIOUS
Blue Chair/Blue Green Gods (split 7")
Blue Chair have the Neil Young thang down while B.G.G. get award for the band with the most releases this century. - CAKE
(Jettison)

VENUS ENVY
"Big Dog Shoes" b/w "Slumberjack" 7"
Great cover of two dogs fucking. "Big Dog Shoes" starts off as a slow, bouncy, blusey type of song that picks up speed here and there. Cool female vocals, good singing. Clear production, though the guitars could've been a little louder and rawer (of course). The flip is even more bouncy and quick. Not bad, but could be a little better.--Ted
(Red Planet Records, 2531 Sawtelle Blvd, Suite 49, LA, CA 90064)

VOICE OF DESTRUCTION
"Steamroller Tactics for Fun and Profit" CD
A raging electronic slugfest. Lots of tempo changes, heavy percussion and great vocals steers clear of the monotony most all-electronic bands create (that I've heard anyway). If you're into electronic-punk ala BABYLAND, you'll dig on this. -Thom
(Cleopatra 8726 Sepulveda Blvd., LA, CA 90045)

VOODOO GLOW SKULLS
"Rastamis Huevos" EP
These guys cross high speed, high intensity ska with high intensity thrash thats wallops you up side the head to no end. You won't be able to stand still when you slap this slab of wax on. Really good lyrics and a killer horn section round out this great EP out. Check out this great inland empire band you won't be dissappointed. - Thrashead
(Signal Sound System Rec., POB 1861, Victorville, CA. 92392)

WALKABOUTS
"Dead Man Rise" CD
The ethereal, less grunge side of SubPop. Quite a growth from their earlier, mainly accoustic offerings. One album cut, a couple other studio tracks, and the live songs give a good indication to the energy (check out "Anvil Song") and increased production values they've aquired since I'd seen them at Wongs West years ago. Solid playing takes listeners down rusty rails of the excruciatingly slow train to mercy, with the occasional stop at Siouxie-ville. With their haunted images of the afterlife, it's no wonder Brian Eno fits right in. What the hell's in Seattle that makes so many bands contemplate the "darker side?" Walkabouts? Must be spirits strolling around old graveyards. - POOCH
(SubPop)

WALLMEN
"Preservative Children" 7" (clear vinyl)
A well-recorded wacky spaceship trip to no one in particular's brain. Devo has become Ultrravox in "Preservative Children." - CAKE
(Dead Judy 771 Lisa Ln, N Syracuse, NY 13212)

WAX
"What Else Can We Do" CD
This is the record of the issue, hands down. Great boy/girl story pop-punk ala' Green Day/ Descendents, nice and clean just the way I like it. There's an innocence to the songs that makes it all sound special, kinda like what made for good poppy new-wave. Catchy guitar hooks, sing along choruses, what else could I do but dig the hell out of it? Where have these guys been all my life? Buy it. Like it.-Martin McMartin
(Caroline)

WHITE FLAG
"Don't Give It Away"/"Out In The Streets" 7"
First, the good points: Great cover! It's a take-off of the Muff's first 7" on Sympathy, with PAT FEAR dressed as MELANIE VAMMEN and TRACE ELEMENT posing as CRISS CRASS. This record also features RONNIE BARNETT, KIM SHATTUCK and Melanie as well. Now, the bad points: What the hell is this? Two slow, dragging ballads that put me to sleep! You guys

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didn't mean this, did you? Or is this another one of Pat's attempts to be annoying? This sure has a lot of intrinsic shock value, 'cause it sure wasn't what I expected! -Thom
(Sympathy for the Record Industry)

WHITE FLAG

"Don't Give It Away"/"Out In The Streets" 7"
Packaged in a parody cover of the Muffs first single, this record features the talents of real Muffs, Kim Shattuck, Ronnie Barnett and Melanie Vammen (Kim and Ronnie have both served as auxillary White Flaggers this past year.) as well as Pat Fear and Trace Element. It doesn't sound like White Flag, but it doen't quite sound like the Muffs either. "Don't Give It Away" is a Fear/ Shattuck collaboration that's less loud and more pop than anything that the Muffs have done so far. I've often suspected that the Pandoras could have been the Bangles if they had wanted to (I mean that in a good way.), the sweet vocals and harmonies on "Out In The Streets" prove this. This is the kind of record Rodney B. would love. -Bob
(Sympathy For The Record Industry)

YOUTH GONE MAD

"West East" CD
See! Ancient punk bands still exist. Proof positive is Y.G.M. A real good release. Sounding like latter-day X meets '70s LA punk. Choice cuts: "Bone To Pick", "Loudmouth"(Ramones cover), + "Happy UR Gone." Yowsa dudes! - CAKE
(Moving Target 330 Hudson St., NY, NY 10013)

ZIPGUN

"8 Track Player" CD
Hooray to people with 70's fixations (and the 8 track player is certainly one of those fixations). Released is their first (unfortunately) non-8 track player release. Robbe's vocals are reminiscent of Andy Seven of T.C.S., and, like Andy, has a very "in-your-face" approach with songs such as "Down In The Hole" and are liable to resuscitate long-dead pets. - CAKE (Empty Records)

BOOKS

ANSWER ME!

Issue #2 (magazine not a book)
I never ever bother to do 'zine reviews, but I swear ta' Satan this is the best godamn magazine I've ever seen. No exageration. You sickos out there need this. All the murder, sex, and hatred you'll ever need is between these pages for a measily $2.5O on the newstand. I mean, come on, interviews with: Anton LaVey, David Duke, El Duce of the Mentors, Geto Boys, Al Goldstein of Screw Magazine and pictures, descriptions, and ratings of THE 100 TOP SERIAL KILLERS OF ALL TIME!!! All this, along with essays such as "I Hate Women," "I Hate Men," and "The Underground is a Lie," will fuck with any peabrain idea you've even held dear to your piddly little heart. I am amazed. - Martin McMartin
(Goad to Hell Enterprises, 6520 Selma Ave, Suite 1171, Hollywood, Ca, 90028. (213) 462-8252. $4.50 first class, $3.50 bulk mail.)

CUTTHROAT BLUES/ BLOOD RAIN

by Blacky Hix/ Bill Shields
Reading this compilation is like listening to the blues. No matter what, you know you can never be as bad off as the singer, or these writers. This is some very heavy shit. I've published Blacky in Flipside before, and his tales of dismemberment, prostitution, and child abuse paint a hellishly bleak picture. When he says "Misery is my constant companion," there's no doubt. "Everything in life makes me feel doomed, diseased, dying or dead." Happy stuff, huh? It's about as joyous as Mr. Shields' journey through darkness. At least he gives reasons for not doing himself in: "Because if I'm not bleeding, it ain't worth the reading. I know nothing else." He combines horrid visions of Vietnam with his personal trauma as a civilian. Every page is unsettling. That there is no hope may be a blessing for both writers. At least they won't waste their time waiting for some sort of elusive relief.
-POOCH
(Smoke The Soul Press - P.O. Box 8347, Ann Arbor, MI. 48107)

DIG AND BE DUG

Poems by Mark Weber
I really like Mark. Perhaps it's the way he finds poetry everywhere around him; in his room, a sidewalk, his girlfriend, a plaster of Paris Buddha. He once befriended and put on a reading featuring Gerry Locklin (a swell guy and good professor)...another plus. His sense of humor keeps reality from going apeshit (take the Generational Gap cover, for instance). He writes about his surroundings and, enduring him forever to me, likes Cleveland. I've read some of his work before and couldn't wait to digest this. He's simple, honest and enjoyable to read. The man knows "The truth/is still/where/it's/at" and composes "in a quiet room/with a view/a cat/ and time." That Mark lives poetry is evident in his fluid lines, choice of images and subject matter ("Belly Button lint," "Love and Typing"). That Mark loves life is why I really, really like him. Support this poet, he's for real. - Pooch
(Iniquity Press/Vendetta Books POB 1698, New Brunswick, NJ. 08901)

FOR THE PAST LIFETIME

by John Richey
Mr. Richey writes of love and death in both urban ("Broken glass and graffiti splattered walls") and rural ("Driving unlit country highways") settings. Too honest for easy sentimentality, he's strong enough to allow us a glimpse into his private world; tears and all ("Red-eyed, i carry my crying shadow/from beneath the boat dock lamp/relinquishing it to the foghorn night"). He rails against bleeding liberals, gets metaphysical, finds love of sorts with a prostitute. The key to digesting these melancholy lines lies in his short poem "Shadow" ("Fearful of the light/i draw upon the darkness/tracing my background") which shows John's everwillingness to search for truth in this, or his past, lifetime. -POOCH
(Iniquity Press/Vendatta Books P.O. Box 1698, New Brunswick, NJ.08901)

PRISONCAMP REALITY

by Bob Z
"Bad Newz" fanzine editor Bob Z's booklet injects tales of S&M, travel, personal and sociological trappings with humor so as to entertain in its rebellion. Concrete enough to follow, and spacey enough to be obtuse, he fills his tales with interesting studies of slightly bent characters and situations (booze hallucinations of insects, a murderous babysitter, etc.) that often lead to no discernible point. The titles stand alone, and sometimes get diffused by the ensuing poem ("Goldilocks & Pinky the Barfly," "Screaming Across the Blue Horizon"). His blues repetition of words and lines (ala Gertrude Stein) gets overused, rendering them ineffective after awhile. Desperately seeking editor. The shorter poems tend to be stronger, and the drawings/photos attached to them are appropriate. Anybody who can rhyme Toscanini with weenie, refrigerators with drawers, and Sahara with Colorado (I know, it's stretching), is not only o.k. by me, but welcome relief from all the death and destruction poems I have to wade through. Also available is a tape of Bob reciting some of these poems with sound effects and musical background. He's got a good voice, and his enunciation emphasizes images I had passed over while reading. His words (& tunes) are meant to be heard, so this is a nice addition. -POOCH
(Panic Button Press: P.O.B. 14318 S.F.,CA. 94114)

PUNK '77, A INSIDE LOOK AT THE SAN FRANCISCO ROCK N' ROLL SCENE 1977

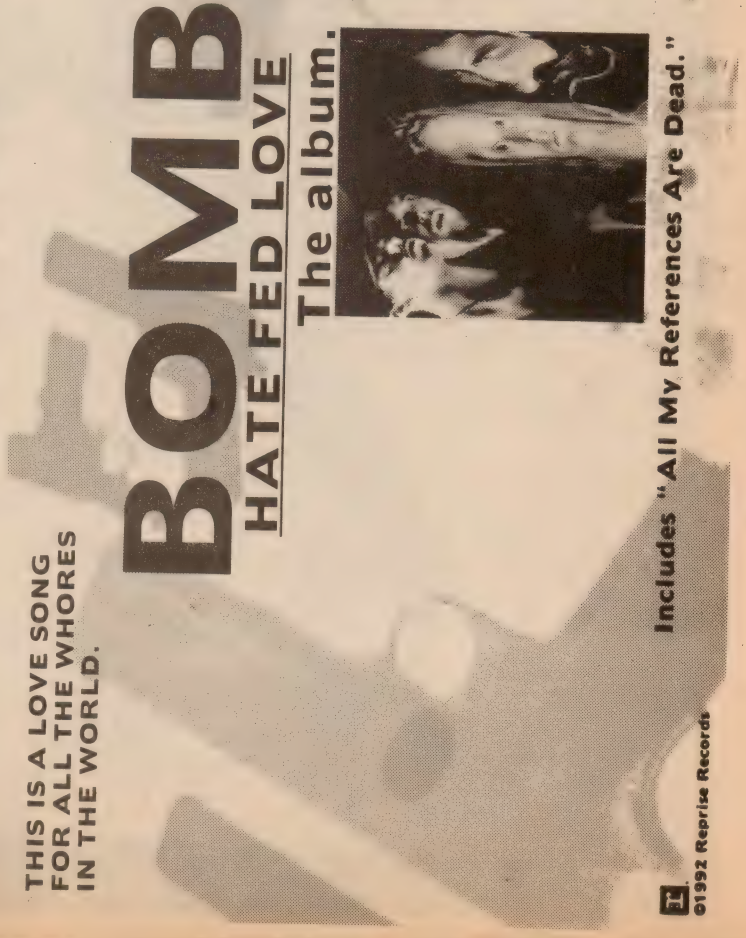
By James Stark
I really like these books, you know the nostalgic look back... Ah the memories, and that's what makes me laugh. Everyone looks so cool and hip in these well done photos, but fuck, I can certainly remember what dorks a lot of these folks were. That was a cool thing about early punk rock, Crime, for example, could never make it dressed in police uniforms these days! Anyway, the lunacy and retardedness of those days are brought back to life in a series of short stories and photos of the people that made it happen. There is a lot of L.A. coverage and photos, as well as token shots of stars from other cities (like Blondie, etc.). Well done. - Al
(James Stark POB 410622 San Francisco CA 94141)

ROUGH SEX

by Weinman/Obrec
These free-verse pieces tell of acts of sex and violence, juxtaposing male and female points of view on the same moment and action. Very vivid and thought provoking, this is as sentimental as "Caligula." The poems are arranged on the page so as to play off each other for optimum effect. Sometimes the same lines are used, with subtle variations: "There are times/ you get the urge/ to drive something/ deep inside/ your eyes (your penis)/ a knife/ a bullet/ a thought." Cuddle up to this one on a Winter's evening! -POOCH
(Concrete Block In Your Face Then, Press Broadway, N.Y., N.Y. 10012)

WORLD OF ZINES

by Mike Gunderloy and Cari Goldberg Janice
Basically, this is just like a Factsheet Five, but with general descriptions of the zines rather than reviews. Well done of course, this book covers more than just music zines: sports, politics, comics, sex, science - they're all here. A good reference, but has this been a long time in the works? Flipside is listed with an address that is over a year old! Oh well, there's some zines not represented here and others that are defunct, but what the hell, if you're into indie mag production, this is for you. - Al
(Penguin Books 375 Hudson St. NY 10014, $14.00, 180+ quality pages)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MMM... BABIES! Thimblerigger zine #1 out now. Interviews with All and Jawbox, poetry, reviews, drawings, the fuck page and other rants all for only $1.00 ppd. Bands, send stuff for review and radio play. 4017 Brassfield Dr., Rocky Mount, NC 27803.

SCRAPE... #6 out now, the inevitable hurricane issue. Face to Face interview, Grape Nuts, Human Oddities, Wordsworth, Psychotherapist, Nick Cave's and the Ass Saw the Angel and more. $1.00 8601 SW 40th Street #132, Miami FL 33155

ONE GROOVY COCONUT 4 song 7" EP now available on Future Primitive Records. Ultra groovy, psychedelic, funky, pop from NY. Super fun, super cool! $3.00 (US) $4.50 (overseas). Future Primitive Records 73 Ireland Pl. #106, Amityville NY 11701.

EMPIRE OF MIST CD compilation with Ultra Violet Eye, Greta and others. Look for it in stores, but you probably won't find.

THE SLIMY LARVA "Violet Fetish/Kelly Bundy's Toes" 3 song EP out Nov. 92. Nasty lyrics, shredding guitar noise. Only $1.00 (cash or blank MO) to: Christian 1941 Heathwood St., Winter Park FL 32792

SALE 7" SUB POP Fugazi (green) $75, Tad/Pussy Galore $25, Mudhoney/Sonic Youth $25, Nirvana $90, Dope Guns 3 $25, Minor Threat 1st 7" $50, Bad Brains "Destroy" 12" $15, Sub Pop 200 $35. Craig C. 3001 Shingle Springs Dr., Shingle Springs CA 95682

HOT CHICKS!! and oh yeah, these two guys make great punk music. 3 CHICKS AND A JEW is a must have for anyone seeking a fresh angle on rock. Send three bucks ($3) for three tunes now to 3C+J, Forefront South, POB 21134, Winston Salem NC 27120-1134. JUST JEW IT!!!

BODIES IN THE STREETS, Black flags flying, Jesus tripping on acid pissing in his pants and saying fuck all you followers and fuck authority. The CNF video is only $15 postage paid to: CNF POB 9152 Va. Beach, VA 23450

RECORDS FOR AUCTION: Bad Religion 7", DOA "What You Gonna Do About WW3", Controllers "Neutron Bomb/ Killer Queers". Send bids to Pookie c/o Flipside.

LOSER, AGE 19, seeks friends to write to: Digs all sorta music. Plays bass/git and usedto sing for a crummy cover band. Michael Box 1311, Taylor MI 48180

IT'S ME AGAIN. I still hate Morrisey, I just still want my name in Flipside. If you wrote last time? Do it again, if you didn't - write! Write me females, get a second chance. Thanks. Tracy from Brooklyn; I never conversed with a chic that sounded so attractive that liked GG so please write I need more friends. I'm lonely get me mentally out of the midwest! Kyle Nipp 6053 Dewey Ave., Indianapolis IN 46219

POOKIE IS HELPING a friend complete his tape collection. Wanted are unreleased early live and demo recordings from the following OC and SF bands: China White, SD, Channel 3, Eyes, Bags, Saccharine Trust, Middle Class, Symbol Six, Wasted Youth, No Alternative, Social Unrest, Red Scare, Dead Beats, RF7, Crude, UXA, Code of Honor, Intensified Chaos, Bad Posture, Eddie and the Subtitles, Rebel Truth, No Crisis, Christian Death, 1978 Gogos, Modern Warfare, Rhino 39, Flesheaters, Agent Orange and Anti. Plus bands w/o vinyl like the Screamers, Disposals, Screws, Speed Queens etc. Preferably from people in LA/SD area only. Send in your phone number and address to Pookie c/o Flipside and I'll work out a deal or I'll pay for them or trade. I have a lot of cool stuff to trade.

OH BOY, another DIY literary extravaganza! I want and need original short stories, poems, psycho-babble, artwork, locks of chest hair, presents, wax lips, for this DC based zine. By God, help me! Send to: 217 Anderson 4400 Mass Ave., Washington DC 20016

ANARCHIST MALE 23, caught up in the Arizona system, wants to correspond with females in the States. Also needed flyers to cover my barewalls. Writeto John Miller #91353, POB 5003, Douglas AZ 85607

36 YEARS YOUNG GUY would appreciate mail from folks age 20-40 who are musically open-minded and aren't brainwashed with racism, homophobia and similar shit! Write Bob, 129 Highfields Rd., Abington MA 02351

THE DAMNED "promo poster" for 1st 7", New rose/Help. (original line up) $10 ppd. tubed. Skrewdriver, poster promo for "All SCrewed Up" LP $10 ppd. tubed. Unnatural Axe 7", "Tonight We Fight"/"Three Chord Rock" $10 ppd. Cash or money orders only to DG POB 46881 Mt. Clements, MI 48046. Inquiries SASE.

I AM PLANNING A BENEFIT SHOW. It is for the homeless shelter here in Yuma, the Lower Lights Rescue Mission. The basic plan is a two day festival type thing outdoors, with around 30 bands from all over. I was planning on an $8.00 donation and canned goods at the door. I'm planning it for December 18 & 19. I know some people think an outdoor festival in Dec. is crazy, but this is Yuma Arizona. It's going to be great. For more information: Greg Gardner/Primitive Productions Rt. 1 Box 357, Somerton AZ 85350 (602)783-6872

WANTED WANTED WANTED I'm looking for any and all Rollins/Rollins band material. Magazines, news articles, promos, etc. I will pay top dollar. Even if you only have a one page news article, I will buy it! Please respond. Write to: Gavin Campbell 622 Kopplow, San Antonio TX 78221

JIM ROSE CIRCUS SIDESHOW video, 10/17/92 Academy NY, full 90 minute show, wilder than on Lollapalooza! Copy off the master onto hi-grade tape for $20.00. Cash or mo to Rob Box 106, Port Chester NY 10573

GOAT FANZINE! Needs sick contributions. Artwork, poetry, serial killers, video gore, road kill pix, weird interviews, mutilation, cannibalism, satanism, more. Only the most sickest. Free issue to contributors. Issues 1, 2 available for a buck. Goat Fanzine 9253 Birch St. #1, Spring Valley CA 91977

VIDEOS FOR SALE/TRADE: Big Black, Cure, DK, Dinosaur, Mudhoney, Nephilim, Neubauten, NIN, PIL, Prong, Revco, RHCP, Rollins, Siouxsie, Sisters, Sonic Youth, Soulside, Unrest, lots more. $1.00 list. 35 N. 14th St. #13, Allentown PA 18102

HEY! ANYONE OUT THERE beside me into David Allan Coe? I want to hear from you! Looking for bootleg audio and video. GG/Antiseen freaks write also. Alan 129 Sandra Dr. Ringgold, GA 30736

EXCELLENT MASTER VIDEOS: Fugazi, L7, Helmet, Jesus Lizard, Superchunk, Fleasheaters, Tar, Uncle Tupelo, Soundgarden, Pearl Jam, more! Send SASE for list. T. Leahy POB 23534 Washington DC 20026

WHITE BREAD is better than wheat. WB #9 includes interviews with ultra hip bands, record reviews, and lame commentaries. It's like a pop rock enema. Two stamps or something cool gets you a slice: RPO 4601, POB 5063 New Brunswick NJ 08903-5063

ALTERNATIVE, PUNK & GARAGE bands find out where to send your demo tape. Over 100 independant and European record company addresses. Send $10.00 to Tightrope POB 694 Dept. FS, Agoura CA 91376-0694

HEAVEN MAIL ORDER still has many items by the Misfits. Many bootlegs and a few original 45's, autographs, etc. Also a few Dischord items. All at the best prices. Send a stamp to RR#5, Box 116B, Jacksonville IL 62650

ARE YOU FEELING FRESH? Summers Eve needs kick ass drummer into '77 style punk rock. To join established all girl band. Must be dedicated! Contact Denise at (516)248-5377. NY area please!

LOLLAPALOOZA '92 VIDEO! -Complete N.Y. show on 2 120 minute tapes. Excellent quality picture and stereo sound. Shot very close to the stage.,Complete with color sleeves. Both tapes for only $25 ppd. Cash or blank M.O. to: Newdesk Collector Cassettes, 201 Whamcliffe Rd. N., London, Ontario, N6H-2B5.

SCREAMING TREES FAN CLUB (S.T.F.C)
P.O. Box 292262. Los Angeles, CA 90029-2262.
All back catalogue and solo stuff available...Purple Outside, Solomon Grundy, Lanegan solo, rare Trees footage, unreleased material available to STFC members only.

NIRVANA AUSTR. TOUR 12" MLP. Unreleased tracks. Also 7"s by Descendents, GG + The Scumfucs, 8 Eyed Spy, + all the Sub Pop, AmRep crowd. Send U.S. $1 cash (refundable) for list: Russell, 14 George St., Redcliffe, QLD, 4020 Australia.
ROCK POSTER ART for sale/trade. Huns, Stains, Big Boys, Next, Dicks, etc...at Raul's Club! Cows, Didjits, Fluid, Melvins, Mudhoney, Naked Raygun, Skatenigs, Ed Hall, etc... at Cannibal Club. Have 700 posters advertising above bands and others like: Fugazi, Rollins, Nirvana, Antiseen, Flaming Lips, Scratch Acid, Dwarves, Screaming Trees, Accused, Sonic Youth, Revolting Cocks, Helmet, Buttholes, Chili Peppers, Social Distortion, Horton Heat, Hendrix, L7, etc... These are NOT typical posters! Call 512-445-6423. Write: Box 49136, Austin TX 78765.

CRAWL OR DIE! Check out the "Sordid Scrapbook & Prurient Guide to Po(o)p Culture" which even the authorities couldn't suppress! Legal printing of the infamous and acclaimed 64-page 13th ish now available. $2 to: Box 8531, Salem, MA 01971-8531.

ATTENTION-FANZINE BEING STARTED in Pennsylvania, need 7"s, demo's, zines etc for review, also need contributions, everyone who contributes gets a free issue. For more information and ad rates please write: Jethro, PO Box 43, Indiana, PA 15701 (esp. Pennsylvania bands!).

20 YR. OLD WHYTE WOMYN CHYLDE seeking creative, bizarre soulz for communication. Searching for skinny, beatifulish long-haired boy vampire into metal/alternative tunez, Doc's, hostility, Frank's Depression Poetry, cemeteriez... Send speaking tape. Gina, 3040 Spring Oak Avenue, Palm Harbor, FL 34684.

WANTED WANTED WANTED... PLEASE HELP...I will not have sex or wear any hats until I obtain the following: Halo of Flies 1st 2 7"s; Rudimentary Peni 7"s; The Abused 7", Fear 7" bootlegs; Social Unrest 7" bootlegs (any era of the band), Rude Kids "Punk Will Never Die" 7"; Varukers 7"s. Freddy The Bastard, P.O. Box 14932, Gainesville, FL 32604.

UGLY PUBLICATIONS FIRST RELEASE IS OUT! Breathing In Bleach by Patrick Kennedy. Send five bones for this one or a stamp to get on the mailing list. Also available The Short Man Complex by David Saulnier for four dollars. Ugly Publications Post Office Box 4853, Richmond VA 23220.

VEX EP=$3ppd. Rockin' bouncy, political punk with chyk synger to knock yo dentures into George Bush's skull. SASE gets you a catalog!! Distributors, please get in touch! Neverendingvextable, PO Box 263, Colorado Springs, CO 80901-0263.

DO YOU WANT TO GET YOUR ZINE, DEMO, 7", HOME MOVIE, ETC. SEEN? Send it to me with price and it will get noticed. Or if you want to see same REALLY great items send stamp: Disgusted Youth Distribution, 5533 CR 37, Rawson, OH 45881.

SERIAL KILLER T-SHIRTS. Have Lucas, Gacy, Dahmer, Gein, Fish, Bundy, Zodiac, Ramirez, Riverside, and Manson. New designs frequently. Send $15 (Money order or cash only) per shirt. For list send $1 to: Killer Shirts, P.O. Box 46191, Los Angeles, CA 90046.
LIVE VIDEO: Helmet-CBGB, NYC/Nirvana-Ann Arbor, MI/ Jane's Addiction -London, England/RHCP-Detroit, MI/ Butthole Surfers-London, England/ Rollins Band-Toronto/ Videos are $15 ppd. Send cash or blank M.O. to: Newdesk Collector Cassettes, 201 Whamcliffe Rd. N., London, Ontario, N6H-2B5.

LONELY COLLEGE BOY NEEDS PEN PALS now before I go crazy! Into NYHC, Sloppy Seconds, Bosstones, Gwar, Prong. Very open-minded, all letters answered. Age, sex, race unimportant. Write: Erik Wempa, Hickory 212, P.O. Box 1200, Johnstown, PA 15907-1200.

FREE 2 SONG 7" from Skidd Freeman "...a wall of toxic noise..." FF#35. "...emotionally charged rock... Recommended." Gajoob #7. "...a great Iggy meets Lou vocals...my favorite release of the month." MRR #110. 100 promo copies left. Send two 29 cent stamps and get yours free, while supplies last. Skidd Freeman, POB 4281, east Lansing, MI 48826.

FEAR FEAR FEAR 6/24/92 Live at the Ritz, N.Y.C. 60 mins. (whole show) of great video from the master copy for $20 postage paid in U.S. Your copy on Maxell HiFi tape in stereo. You won't be disappointed! Money orders only payable to Rob, P.O. Box 106, Port Chester, N.Y. 10573. Trades considered.

NEW FACEPULLER RELEASE, CRANIAL EXPANSION DEVICE compact disc order direct from the band 10 dollars post paid world send cash, mo, or check to: Brent Loewen c/ o Facepuller, 1552 Kilmer Rd., N. Vancouver, British Columbia, Canada V7K 1R4.

HEY SEERSUCKER! check out the new Soda Can 7" "The Original Seersucker." Max. RnR. #110: "a funky/jazzy ALL...sleeveless flannel music." This 7" is jammed with studio and live tunes! (on red or blue) only 4 bucks post paid to: Forefront Records, Box 1964, Hoboken, NJ 07030. Or write the band for interviews or newsletter at: Box 21134 W-S, NC 27120.

ATTENTION; GERMS FANS (and people with extra stamps) everywhere, Please write Slash Records and demand they re-release all germs material (the GI LP and the Lexicon Devil EP) on CD. Write to: Slash Records, P.O. Box 48888, Los Angeles, CA 90048. Please write soon, thanks, Regi and Dave.

WANTED; GOOD OLD HARDCORE ROCK CRUSHCORE from Japan and Finland (I.E. -"The Stalin"; "Kaos"; "Kt k"). Also current fucked up & wrong disgusting noisy punk shit from these areas in addition to all fanzine honcho information consultants (in English please). Send lists: Freddy The Bastard, P.O. Box 14932, Gainesville, FL (USA) 32604.

VERY LIMITED: MISFITS "Horror Hotel" 3 song boot, Danzig/ Bad Brains "Live in Germany" 7" boot, Circle Jerks "Unfortunate Son" 7" 5 live songs, Circle Jerks "Live Fast, Die Young"

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MAKE AN OFFER:(12"S) SIOUXSIE "Thorn" "Slowdive," L7 "Everegladе"(etched), Cure "B-sides"(orange), Bauhaus "Bela"(orig.)"Kick," PIL Australian Tour 83, Joy Division interview pic. (7"s) Wessex 82(with Subhumans), Bauhaus "Terror Couple," JD interview pic. Sale Box 4674 Boulder, CO 80306.

JUST MOVED TO HOLLYWOOD: PUNK ROCK-N-ROLL SINGER infl. Stiv, Alice, Iggy, Gen-X era Idol, seeks genius trash pop guitar star to form revved-up, authentic old-school glitter/punk band ala Deadboys, Smack, Dolls, Only Ones, Replacements, Dramarama, Buzzcocks, etc. (And a job, too!) Dimitri (213) 462-3055. 7510 Sunset Blvd, Suite 1094, Hollywood CA 90046.

HELP! TATTOOED W/M 27 Shaved head into hardcore, thrash, oi, punk, death, Harleys, partying, seeks wild correspondence. Send letters, photos, flyers, books, money, fucking anything to Joe Animal Kirchner, 92A2583 Eastern Correctional Facility, Box 338, Napanoch, NY 12Y58-0338 USA.

CLASSIC PUNK/HC LP. SALE: Agnostic Front-"Victim in Pain" (gatefold), Sex Pistols "Pig Dog Interview" pic disc, Offenders- "We Must Rebel," F.U.'s "Kill for Christ," much more. Send SASE/make offer: Andy B, 79 Peacedale Rd., Landonberg, PA 19350.

FLIPSIDE BACK ISSUES FOR SALE -Rare older issues. All are in very good shape. #6-10, $10. #12-27, $7. #29, 31, 32, 34, 41, 44-47, $5. All prices ppd. Gary Broyhill, 2016 N. Adams St. #510, Arlington, VA 22201.

YOUTH GONE MAD IS SEEKING SINGERS FOR PUNK CHOIR. YGM needs 200 lead singers for special project that includes live performance and video. Please submit tape and photo to YGM - 9800 Capulet Ave., Whittier, CA 90603 or YGM, 327 Bowery , NYC, NY 10003.

MONSTEROUS Indie/Underground/Punk 7" List Out Now. Over 25 pages Thousands! Rarities, bargains, Sub Pop, Am Rep, Revelation, Treehouse, STR8 edge, etc. In US send $1, Overseas send $2 or 1 lb. to Music Merchant, P.O. Box 4, Hawthrone, NY 10532.

FROM THE DEPTHS OF THE FOG beckoning with inviting screams, there arises a cathedral of gothic romanticism from "Dead Bodys Kissing." New cassette. $4 US. $5 elsewhere. Send Ca. or M.O. to harvey Wallace, 3419 E. Colgate, Lubbock, TX 79403.

QUIT YOUR JOB, BUY MORE WEAPONS & DOPE, go on vacation and sell me your records...can you fucking help?? I'm looking for the following: Articles of Faith "What We Want is Free" ep, Articles of Faith "I Got Mine" ep, Negative Trend 7", Viletones both 7"s, Dicks "Hate Police" 7", Dicks/Big Boys "Live at Raul's" split LP, Rude Kids "Punk Will Never Die" 7", Abused 7", Varukers "Another Religion Another War" 12", Negative Approach ep. All responses appreciated, cheers. Freddy The Bastard, P.O. Box 14932, Gainesville, FL 32604.

UNITED ANARCHIST FRONT is now distributing: Resist and Exist live/studio cass. 24 songs, 60 minutes. Comes with 16 page book. Subversive and revolutionary. $3.00 ppd. Cash Only. U.A.F., 2438 E. Nutwood #K-10, Fullerton, CA 92631.

7" FOR SALE/TRADE: Amphetamine Reptile 7", Sub Pop 7", Pushead Fan Club 7", Touch & Go 7", Lotsa bootlegs, Punk 7" & Hardcore 7" Wants: Anything cool! Send lists or just write to: Ken White, 2612 Mitchell Dr., Woodridge, IL 60517.

SALEING ENTIRE RECORD COLLECTION/over 1000 punk/sXe/hc/oi records/Bad Religion/Conflict/Crass/DK/Misfits/Subhumans/Circle Jerks...Gloden Shower of Hits(2)/All 1st print/Send $2 cash to/Johnny/219 N Townsend Av/LA, CA 90063.

ATTENTION MORTALS: Cocknoose commands you to send $3 for our 5 song EP or Wrestle Us In A Barbed Wire Cage Match. Send $3 to: Cocknoose Headquarters, P.O. Box 442442, lawrence, KS, 66044 USA. No checks!

HEY CAN ANYONE TAPE FOR ME the Fix "Jan's Room," and AOD "BBQ" "Not So Quiet Western Front" and old Big Boys. I have good stuff too. I also need Flipside issue #40, 42, 44 and MRR issue #1, 3, 15 on & any Mighty Sphincter. Thanks. Doug Shepard, 43301 Cielo De Azul, Temecula, CA 92390. Please call 714-699-5458.

AMREP, SUBPOP, AND SIMILAR 7"S FOR SALE! H.O.F., Monster Mags, Swallow, Big Chief, Nirvana, Superchunk, Pagans, Helmet, and over 500 others. Bean's Records, POB 2877, Athens, GA 30612-0877. (706) 543-3793 (after 6).

PEARL JAM VIDEOS! The Troc, Phili, Pa. 4-10-92; The Limelight, NYC 1992. For trade and sale. 15$ for 1, 25$ for 2. Will trade for others. Also available on audio. 5$ each. Trade only video list available upon request. Surround Sound Productions, P.O. Box 160, Miller Place, NY 11764.

HEY FOLKS, I'm 23, unemployed, Bored, and have a broken bass amp so if yer into music such as Helmet, Drunk Tank, Unsane, Bewitched, Distorted Pony, Halo of Flies, Sun Ra, Pussy Galore, Chrome, Helios Creed, Earth Wind and Fire, Slug, Thelonious Monk, Sonic Tooth, Buzzcocks, Banana Splits, Ed Hall, etc... Write me a letter (you can send things too -like foreign money!) Let's be pals! Dave Batovsky, 1015 Columbine Dr. Apt. #1C, Frederick, MD 21701.

"GREETINGS! Moved from LA into intellectual "Hey y'all, let's kill somthin'!" Florida for school. Into Psychick TV, Dwarves, Chumba. -the usual misanthropic stuff. Saveth mein spirit and write to: Eric, PO Box 4922, Pensacola, FL 32507-0922."

CONQUER THE WORLD RECORDS: Hello my name is Mike and do C.T.W. Anyways, I've put out a 7" by a band called Oversight fom Syracuse NY. 4 songs w/ lyric sheet and sticker. $3.50 USA/$5.00 other to: Mike Warden, Box 40282, Redford, MI 48240 USA. Send SASE for newsletter/list. Thanks.

MANIC STREET PREACHERS LIVE IN THE USA - WANTED!! Tapes, photos, cuttings, flyers etc. Will trade for U.K. shows, photos, records, etc. Stuff from other countries also wanted. Contact J. Goaten, 11 Briarfield Rd., National Avenue, Hull, England, U.K., HU5 4HX.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! Fear 1992! Hole, Leatherface, Social D., Buttholes, L7, Misfits, Cop Shoot Cop, Thunders, Sisters, Rollins, Mudhoney, Dickies, Cramps, Ramones 1992! Neubauten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Steelpole, Nirvana, Smashing Pumpkins, Y.O.T., Bold, 7 Seconds, All, Soundgarden, Lunachicks, Cows, Chili Peppers, Babes In Toyland, Nymphs, Wiseblood, Godflesh, Ministry, Primus, Cromags, Black Flag, Silverfish, Leeway, Pearl Jam, Jesus Lizard, Helmet, Sick Of It All, Residents, Nation of Ulysses, Melvins, Bad Brains, GBH, Gorilla Biscuits, Dead Can Dance, Mummys, B-52's, PIL, Agnostic Front, Swans, Haters, Big Black, Alien Sex Fiend, Buzzcocks, Bad religion, Shonen Knife, Christian Death, + Lots More! Next day service! $1. Big List! 201-853 4420. P. DeMattia, 8 Haddon Rd., Hewitt, NJ 07421-2329 USA.

CDS FOR TRADE: Green Day, Bad Religion, DK, Bad Brains and much more. Send me your list of CDs for trade and I'll sen you mine. Any type of rock music. Punk, Grunge, Reggae, anything. Peter, 5236 16th NE, Seattle, WA, 98105.

SCHADENFRUEDE -ad/contact zine. #1 out now. 16 pgs. Stamp or SASE for a copy. Send ads and stuff for #2 now! To: S/M Graphics, P.O. Box 10701, Bradenton, FL 34282-0701.

VIDEOS FOR SALE OR TRADE: Close to 1000 shows. L7, Nirvana, Helmet, Rollins, RHCP, Laibach, Mr. Bungle, Fear 92 show, Dwarves, GG 91 & 92 shows, Tar, Jesus Lizard, Ministry 92 shows, Pearl jam, Godflesh, Sonic Youth, Dickies, Danzig, Hole, Babes, Naked Raygun, Lyres, Unsane, Green Day, Shonen Knife, Dayglos, Lunachicks, SNFU, Murphy's Law, Ramones, GBH, Social D., Superchunk, Diamanda Galas, Jawbox, Fugazi, Buttholes, Siouxsie, Smiths, Slayer, Metallica, Bikini Kill, Melvins, PIL, Mudhoney, Bad Religion, Dictators, Residents, Nick Cave, Flaming Lips, Smashing Pumpkins, Mummies, Silverfish, Laughing Hyenas, Skinny Puppy, & many many more. Very quick service by priority mail. Send $1.00 for huge list. Write to Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803. Traders send list.

SINGER/FRONTMAN WANTED for established punk band. Music, lyrics, demos, gigs. Ready to go now. West LA/Hollywood, CA area (310) 454-5708.

DAS KLOWN SEEKS DEDICATED PUNKROCK DRUMMER-must live in L.A., Hollywod area -call A.J. at 818/766-5414.

I NEED: WIPERS/GREG SAGE LIVE TAPES, Looking for '92 tapes, and especially old (pre '86) tapes. I have 10 plus hours of live tapes from '86 and '89 German shows for trade. Also seeking Hendrix boots, or any old U.S./U.K. punk/HC records/tapes. Let's trade! Ward Young, 3206 SE Rex St., Portland, OR 97202.

MISFITS 7"s-Excellent quality bootlegs -Bullet, Horror Business, Night Living Dead/Deepwound 7"/Nirvana-Love Buzz, Mark Goodier Sessions -$10 each, any three $25, World Air/. -LPs-Babes in Toyland/Hole split. Pixies-89 Radio. Nirvana-Demos, Live(Four different). Buttholes-Caso Raro: -$20 each World air, Cash Only, Details-$1/I.R.C. :-Smith, 26 Paddock Road, Lewes, Sussex, BN71UU, England.

SEEKING INTELLECTUAL STIMULATION. I'd like to correspond with people equipped with brains. I'm a male art student into making a difference, stimulating conversations, films, music, shows, insomnia, skinny girls in boots, road trips, loyal friends, meeting new people. Not into: using people, jocks, bimbos, greed, politics or any form of government. S. Ramen, P.O. Box 7553, New York, NY 10116-4641.

VIDEOS AVAILABLE: Rollins, Helmet, Jane's, Nirvana, Primus, RHCP, Ministry, C.O.C., Fluid, Rev. Horton Heat, Pearl Jam, P.I.L., Smashing Pumpkins, AmRep, Underground, more...Send list or SASE to Rob, P.O. Box 106, Port Chester, NY 10573.

SKREWDRIVER! Decide for yourself about Alternative music's most controversial band. Video live in England '87, $20.00 ppd.! Cash or postal money order only to Jim, P.O. Box 36, Ronkonkoma, NY 11779.

DICKLESS MERCHANDISE WANTED. Articles, Shirts, Flyers, Liveage or any trace of the legacy they left behind. Also interested in Fastbacks, STP, and Monster Truck 005. Have some tape trade assets. Will spew forth promos for my band Justine, as well. Distort-Sludgecore with desire to humour your tape deck. Write to: Eli Glasser, 110 Damons Point Road, Marshfield, MA 02050.

NEED TAPES OF FIRST SEASON "GET A LIFE!" Will buy or trade. Send wants. Also/starting record label. Bands please send demos to: Tom Husman, 12 Mountain View, San Anselmo, CA 94960.

VIDEOS (400+) FOR SALE/TRADE: Big Chief, Nomeansno, L7, Jesus Lizard, Melvins, Kiss, Operation Ivy, All/Descendents, John Zorn, Laughing Hyenas, Rhythm Pigs, Rollins, Fugazi, Dinosaur Jr., plus Industrial/Rock/Rap etc.. OOGY, 1560 Bloor St. E. #71, Mississauga, Ont., Canada L4X 1R8.

PORN SALE-Ex porn collector still has stuff left for sale. Hundreds of magazines (R-rated) and videos (X to XXX rated) await your horny little hands. Nothing over $10.00! No scams or rip-offs. Over 100 satisfied (?!) customers. From mags like Playboy & Hustler to classic 70'shot on film porn to cheap no-plot all sex vids. No sick, illegal, or amateur stuff. Send stamp for list. David L., 29 1/2 Morton St. #3A, NY, NY 10014.

URBAN LUNCHMEAT's new tape is out now. Kinda like the Pixies meet Black Sabbath meet the Goo Goo Dolls. Only five songs and a mission. Tapes are $4.50 ppd, and you'll get stickers and posters and stuff like that. Write to Urban Quest, 5708 Mansion Blvd., Pennsauken NJ, 08109. Ask for the man with the red dress.

VEX EP=$3ppd. Rockin' bouncy, political punk with chyk synger to knock yo dentures into George Bush's skull. SASE gets you a catalog!! Distributors, please get in touch! Neverendingvextable, PO Box 263, Colorado Springs, CO 80901-0263.

THE CONSUMER DECAPITATION SHOW needs yer punk rock music. This college radio show is under no FCC rules, so send everything for airplay. Box 88/Smith Hall/Lock Haven University, PA 17745. Thanks!

I'M LONELY AND LOOKING FOR CORRESPONDENCE, brown hair & green eyes, and listen to punk and oi, looking for a wild lady, that lives on the edge, if interested: Robert Haynes, HC 63, PO Box 5000, Clallam Bay, WA 98326.

I'M BORED. Please write. Into all types of music, and play bass for punk band (SJA). Guaranteed reply. Michael c/o FHR, PO Box 1084, Kings Mountain, NC 28086. Bands, send your tape, we'll send you ours.

OI AND SKA DEMO TAPES WANTED. Not interested in garage recordings on a tape recorder. Send shipping info to: Jake Suoski/70 Pearl St. #16011 Brookline, MA 02146.

VIDEOS WANTED: SGM, Warlock Pinchers, Sebadoh, Olivelawn, Slug, Melvins, Earth, Bratmobile, Fu Manchu, Bikini Kill, Dukes of Burl, Kicking Giant, Sub Society, Dana Lynn. Have hundreds of shows for trade including Melvins, Beat Happening, Muffs, Sonic Youth + Bikini Kill. Send list or stamp to: Mike 2193, Broadmoor Dr., Palm Springs, CA 92264.

ENGINE KID DEBUT 7" AVAILABLE NOW! Comparisons suck, but people who dig Slint, Galaxie 500, Codeine will groove on this. Three songs three dollars. Money orders and checks payable to Greg Anderson, 1218 Terry Ave. #309, Seattle, WA 98101.

HEY KIDZ! Anybody have photos you've taken of G.G. Allin? And able to make reasonably priced copies for me? Coming soon: G.G. Allin & Vomitose! The two forces unite when he's released from prison! Skeeter, 3212 Birchwood, Wyoming, MI 49548.

HEY MADISON WI! I'm a 32 year old female looking to move there in January. Or even sooner. I'm into alternative, punk, industrial, + reggae music. Am eager to meet people into the Mad City music/video scene. Julie L., 242 Wisconsin St., Mayville, WI 53050-1040.

URGE OVERKILL "Strange...!" Will pay a lot of cash for it! There is a reward for information leading to an acquisition. Or, if you find it, I'll pay finders fee. VERY serious. John, 6953 Goodland Ave, North Hollywood, CA 91605-5153.

SUB POP/AM REP ETC RARITIES WANTED. UK collector wants items by all US noise grunge bands. Please write with lists. Very good prices paid for rarities, her's a few of what I am after with prices I will pay. Smashing Pumpkins I am One 7" $60, Nirvana Bleach + poster $120, CZ Compilation Deep Six $140, A Whigs Big Top halloween lp $100, Up In It orange wax $25, Mudhoney or Sfuzz with posters $30, Babes In Toyland -Dcake boy green wax $70. These are only a small selection of what I'm after, also good contacts wanted for promos new releases etc please write to Richard Lumb, 70 Brandy Carr Rd., Kirkhamgate Wakefield, West Yorks WF2 ORR England.

GG ALLIN T-SHIRTS! White with black print on one side. X-large or Large only! G.G. giving the world the finger with Satan on his shoulder. Bottom says "Some people say he doesn't belong inour society." Their $10 post-paid in the USA to: Skeeter Rider, 3212 Birchwood, Wyoming, MI 49548. G.G. Allin is GOD!! Vomitose is coming soon!

7" RECORD AUCTION: Massacre Guys (pre-All), AOD/Bedlam split, Crucial Youth "Straight..", YOT "Can't Close..", Crippled Youth "Join..", DRI "Violent..", Side By Side "..Young Once", Rest In Pieces, "Why Are We Here?" comp. Send bids! OOGY, 1560 Bloor St. E. #71, Mississauga, Ont, Canada L4X 1R8.

INFINITE ONION #7!!!! 32 pages of stuff on LA riots, Aexander Berkman scams, sabotage, fighting nazis, drugs, "giving up", resources, news, a catalog + more for just $1.50 ppd. SASE + free catalog. PO Box 263, Colorado Springs, CO 80901-0263.

ANOTHER STUPID RECORD SALE- Hundreds of 7" and 12" records, cassettes and cd's for sale. Nothing over $10.00. Punk, hardcore, metal, alternative. Some rare Fang, Ed Gein's Car, Throbbing Gristle, etc. Stamp for list. David L., 29 1/2 Morton St. #3A, NY< NY 10014.

GG ALLIN VIDEOS: For Sale Only. All new 1991 & 1992 shows with The Murder Junkies. All shows excellent quality from the masters. Don't settle for copies of copies of copies. Get them from someone who was there. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Call (212) 274-0803.

S/M GRAPHICS! T-shirts For all of the psychos, sickos and misanthropes of the world. 2 29-cent stamps for our 20 pg. catalog of Sickness and Disease. P.O. Box 10701 Bradenton, FL 34282-0701.

VIDEOS! Dinosaur, Jesus Lizard, Babes In Toyland, TVTV$, Muffs, Nirvana, Melvins, Green Day, Redd Kross, Snuff, GG, Hole, L7, Lubricated Goat, MDC, Bikini Kill, Sonic Youth, Suckdog, nation of Ulysses, Rollins Band + lots more! Send list or stamp to Mike, 2193 Broadmoor Dr., Palm Springs, CA 92264. I Need: Warlock Pinchers.

DiS

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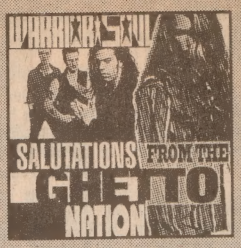

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Standunder

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